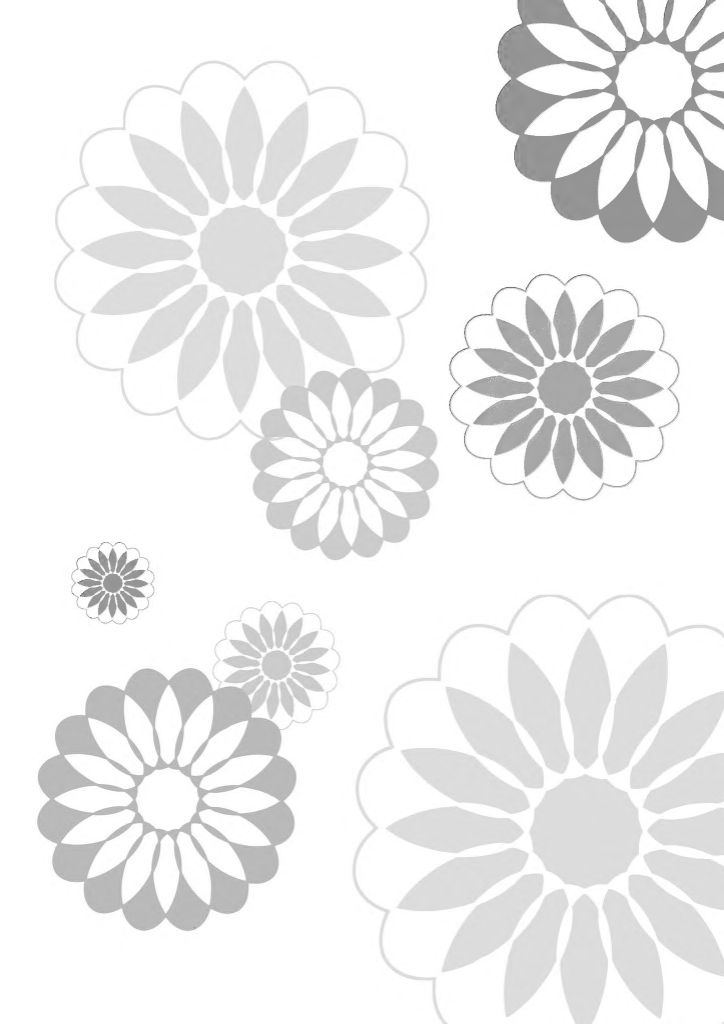
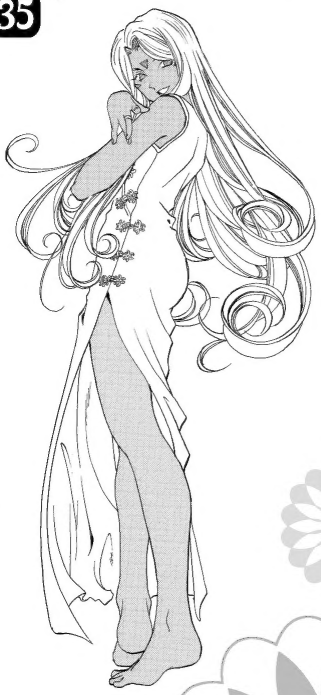
藤島康介
KOSUKE FUJISHIMA
ああっ女神さまっ
35
Oh My Goddess!



Oh My Goddess!

ああっ女神さまっ 35



STORY AND ART BY
Kosuke Fujishima

ORIGINAL TRANSLATION BY
Christopher Lewis

LETTERING AND TOUCH-UP BY
Susie Lee AND Betty Dong
WITH Tom2K

DARK HORSE MANGA™

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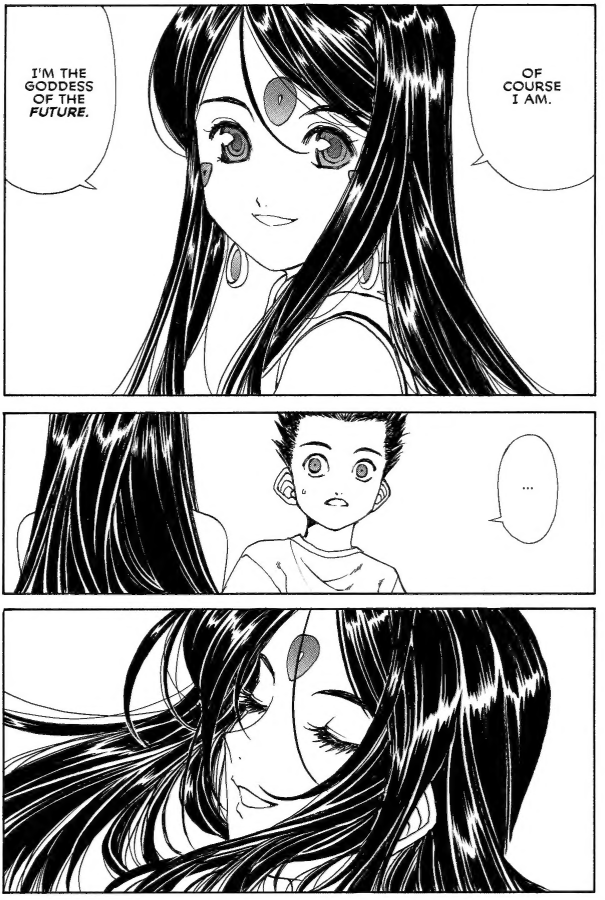
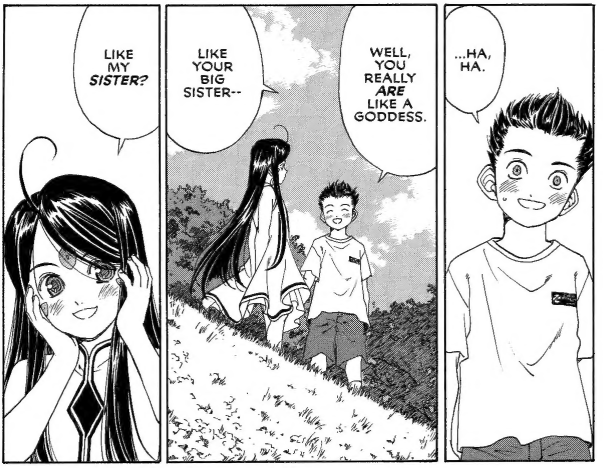
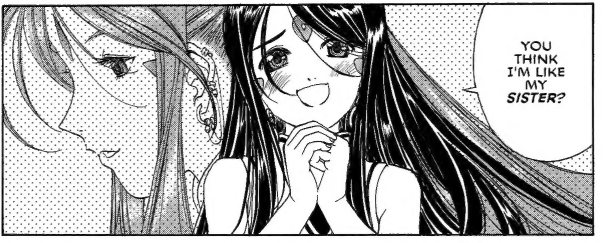
CHAPTER 219

Higher and Higher!

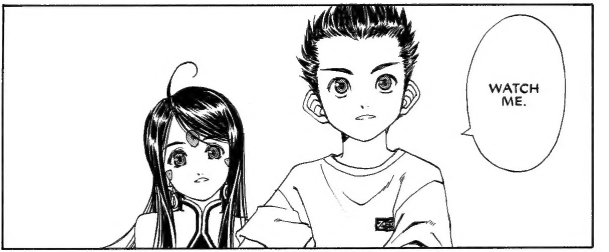

I'M THE GODDESS OF THE *FUTURE*.
OF COURSE I AM.
...


LIKE MY SISTER?
LIKE YOUR BIG SISTER--
WELL, YOU REALLY ARE LIKE A GODDESS.
...HA, HA.

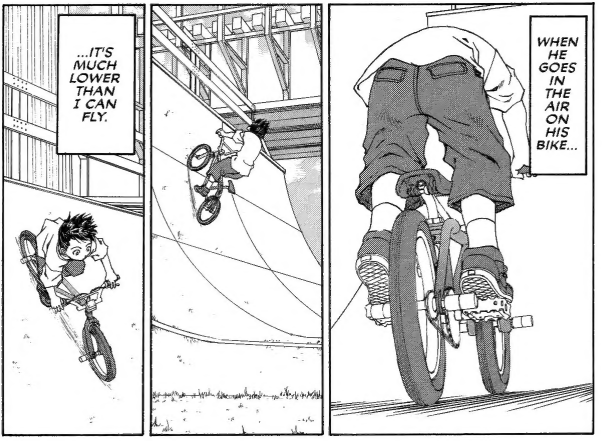

YOU THINK I'M LIKE MY SISTER?

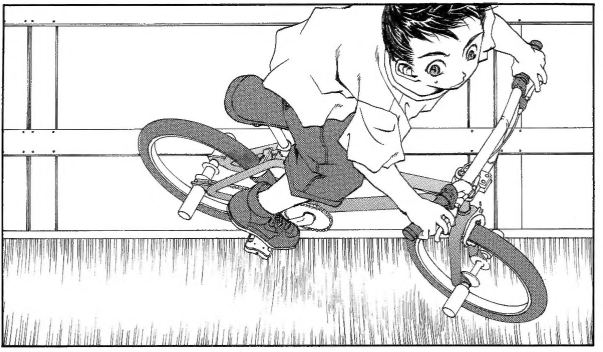
I DIDN'T SAY YOU WERE THE SAME.
I AM! I'M IDENTICAL TO HER!

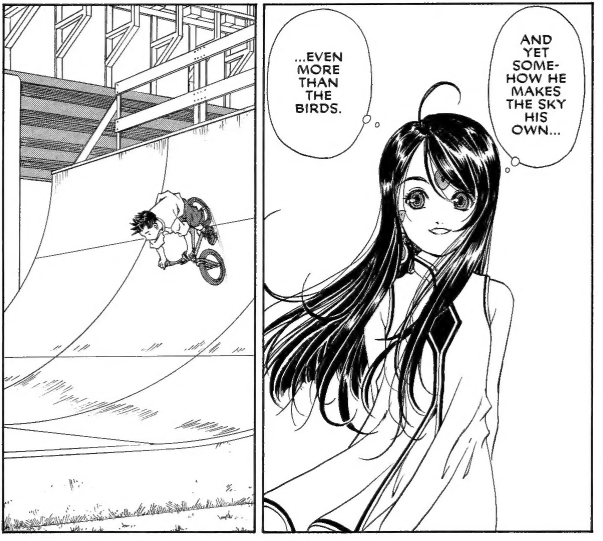
SO, UM, BECAUSE I'M NOT GONNA SEE YOU FOR A WHILE...
...OH, YEAH! HEY! YOU KNOW?!
UM... UM...!
FWB
WHAT'S THAT MEAN?
HUH?
um...
THE 540.
...I WANT TO DO IT RIGHT.


WATCH ME.

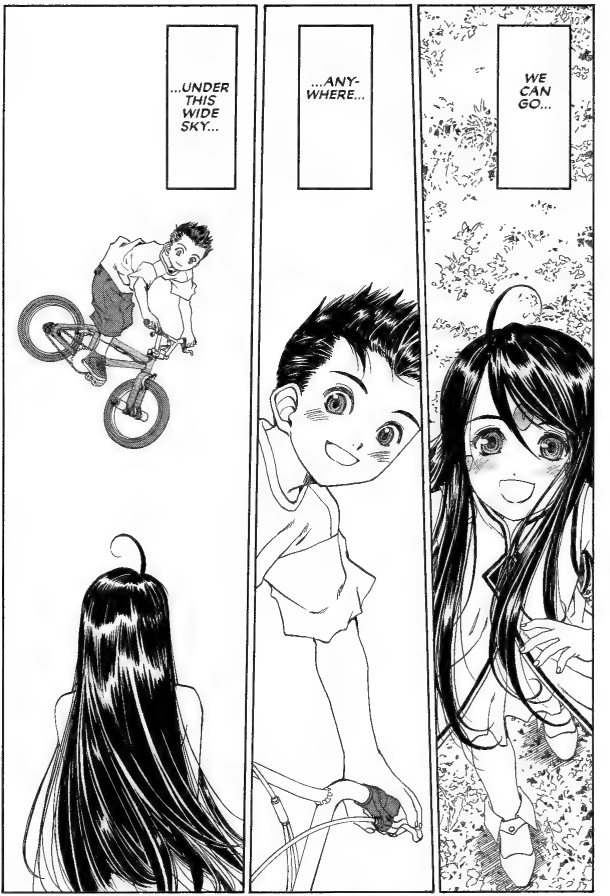
I WILL.


...IT'S MUCH LOWER THAN I CAN FLY.
WHEN HE GOES IN THE AIR ON HIS BIKE...




AND YET SOME-HOW HE MAKES THE SKY HIS OWN...
...EVEN MORE THAN THE BIRDS.

AND THAT'S WHY...
...I *LOVE* SENTARO-KUN.
GO!!


WE CAN GO...
...ANY-WHERE...
...UNDER THIS WIDE SKY...

...I DID IT!!
AMAZING!! AWE-SOME!!
TOO COOL!!

AWESOME?
AMAZING?
AWE-
SOME
TOO COOL-
AMAZING
TOO COOL?
WOMP
WHOOSH
YAHOOO!!

Slipp
DARN!! I GOT CARRIED AWAY!!

BANP--!!

HE'S NOT HERE! HE'S IN THE SHOP!
NO!
I...
...I'VE GOTTA DO IT!

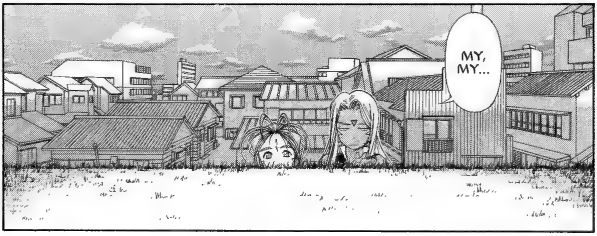
I HAVE TIME, BECAUSE I'M THE GODDESS OF THE FUTURE...
THE FUTURE IS THE POWER TO BELIEVE...

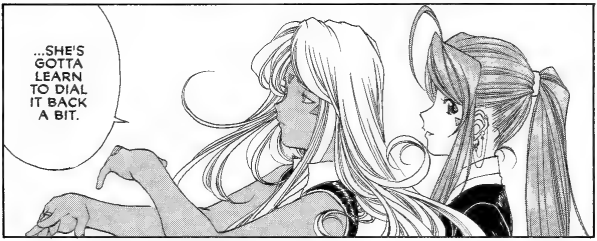
...TO ADVANCE... AND TO FEAR NOTHING !!

BBBLBB
...ARE YOU OKAY?
KOFF
KOFF
SHAAAAAAAA
SKULD

THANK GOODNESS. IT LOOKS LIKE YOU AREN'T HURT THIS TIME.

...I THINK I REALLY DID SEE A GODDESS.
AT THAT MOMENT, I...


MY, MY...

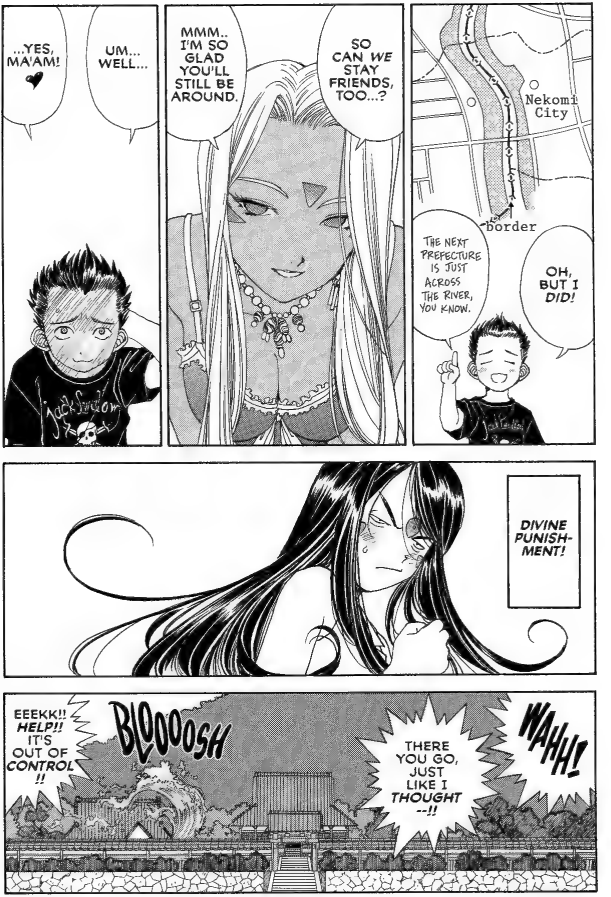

...SHE'S GOTTA LEARN TO DIAL IT BACK A BIT.

I HOPE SHE DOESN'T GO AROUND OVERUSING HER POWER LIKE A FOOL. JUST BECAUSE I COMPLIMENTED HER.
IF WE WEREN'T WATCHING OVER HER, THE WHOLE *TOWN* WOULD HAVE BEEN FLOODED.
SHE SEEMS TO UNDER-STAND VERY WELL.
...HUH?
I THINK SHE'LL BE OKAY.
...I'M *SO* LIKE A *FOOL*.
SO *SORRY*...

...UNLESS THE DAY EVER COMES THAT YOU CAN CONTROL YOUR POWER WITHOUT US AROUND.
WELL, YEAH YOU WILL BE SKULD.
I'LL FLUSH THIS WHOLE RIVER DOWN YOUR MOUTH, URD!!

GOOD-BYE, THE CITY I LOVE.
I'LL COME BACK FOR SURE. SO...
WAIT FOR ME.

One Week Later
HELLO!
UM, DIDN'T YOU SAY THAT YOU WERE MOVING TO ANOTHER PREFECTURE ...?
SENTARO-KUN!

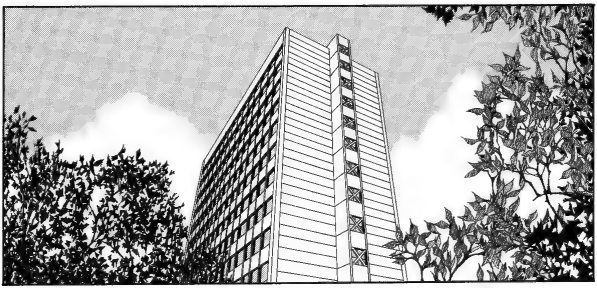

...YES, MA'AM!
UM... WELL...
MMM.. I'M SO GLAD YOU'LL STILL BE AROUND.
SO CAN WE STAY FRIENDS, TOO...?
Nekomi City
border
THE NEXT PREFECTURE IS JUST ACROSS THE RIVER, YOU KNOW.
OH, BUT I DID!
DIVINE PUNISH-MENT!
EEEKK!! HELP!! IT'S OUT OF CONTROL !!
BLOOOOSH
THERE YOU GO, JUST LIKE I THOUGHT --!!
WAHH!

OH MY GODDESS!

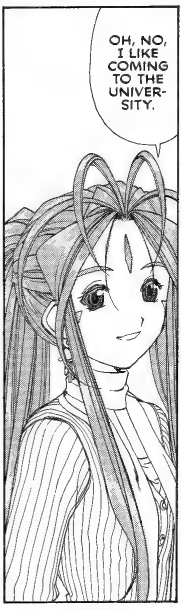
SENTARO KAWANISHI

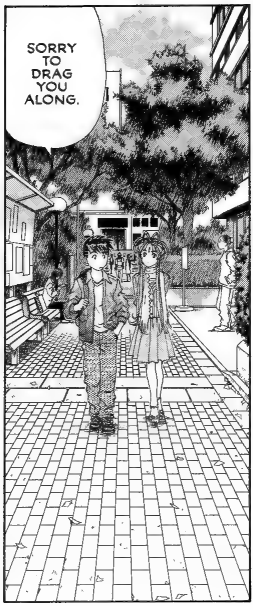
CHAPTER 220

Goddess through the Lens



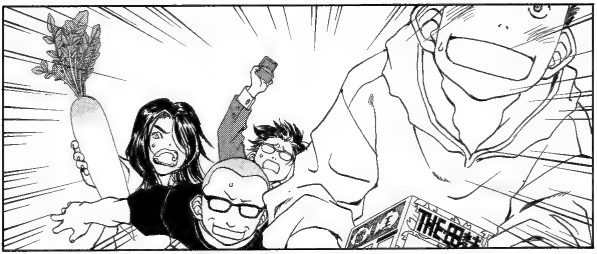
IT'S NICE OF YOU TO SAY SO--
MISS BELL-DANDY!


OH, NO, I LIKE COMING TO THE UNIVERSITY.

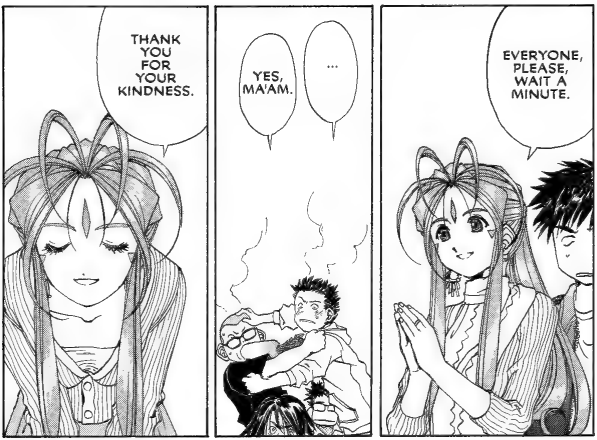

SORRY TO DRAG YOU ALONG.

YOU'RE AS BEAUTIFUL AS THE FIRST TIME WE MET.
HOW I'VE *LONGED* TO SEE YOU AGAIN.
YEAH, HEY, HI.
...TO GIVE MISS BELLDANDY A *PRESENT.*
AND *YOU'RE* AS GAUCHE AS EVER, MORISATO. I MERELY WISHED...

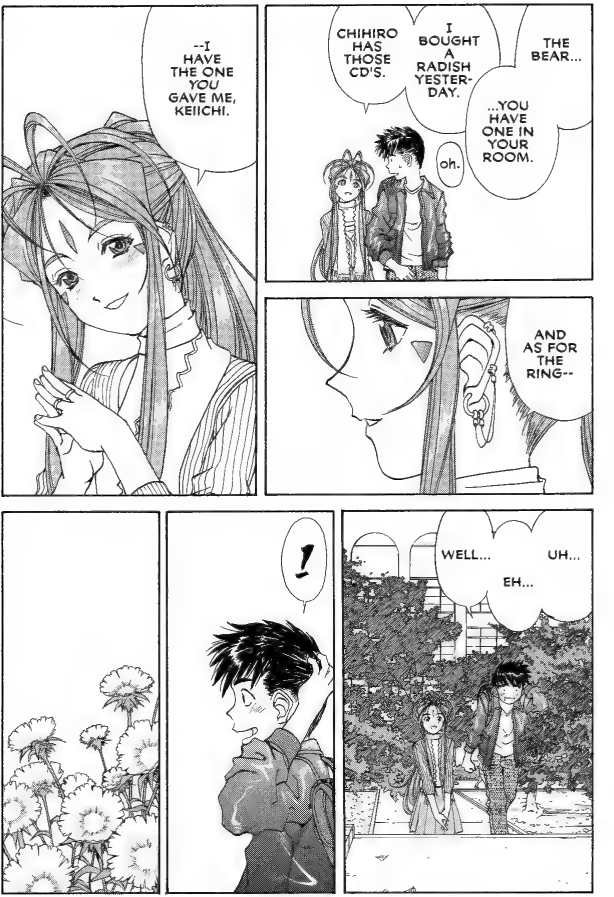
SHE DOESN'T COME AROUND HERE EVERY DAY. THERE'S A *LINE* FOR TRIBUTE.
HOLD IT, AOSHIMA.
THIS RING SUITS MY LADY THE BEST--
--THIS *WOODEN BEAR*... SOUVENIR OF *HOKKAIDO!*
I PRESENT MISS BELL-DANDY *WITH--*
THIS GIANT DAIKON RADISH !!!
THIS CANZONE CD BOX SET!!



MY SOULFUL CANZONE!
MY RING SHINING WITH LOVE!
MY BEAR!
MY RADISH!

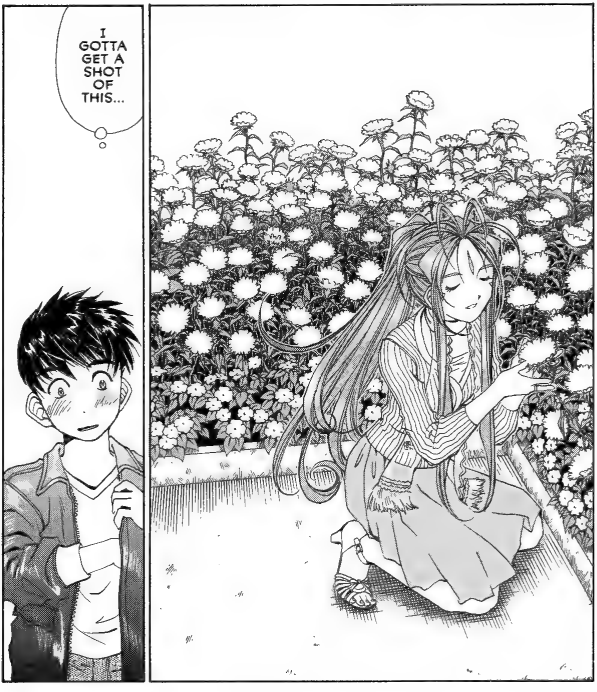

THANK YOU FOR YOUR KINDNESS.
YES, MA'AM.
...
EVERYONE, PLEASE, WAIT A MINUTE.

I CAN'T ACCEPT THESE... BUT I ACCEPT YOUR FEELINGS.
THANK YOU.
YES, MA'AM.
aaawwww!
STILL, THOSE WERE SOME NICE GIFTS.
YES, BUT...

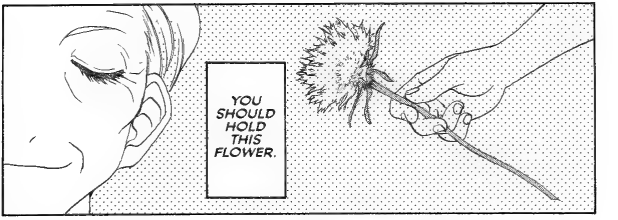

--I HAVE THE ONE *YOU* GAVE ME, KEIICHI.
CHIHIRO HAS THOSE CD'S.
I BOUGHT A RADISH YESTER-DAY.
THE BEAR...
..YOU HAVE ONE IN YOUR ROOM.
oh.
AND AS FOR THE RING--
!
WELL... UH... EH...

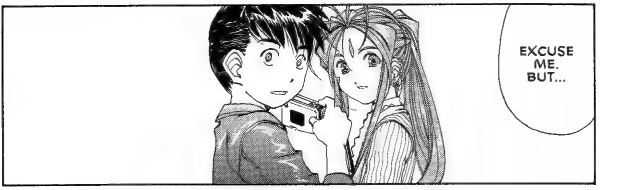
OH...
GOOD-NESS...
...HOW *BEAUTI-FUL.*

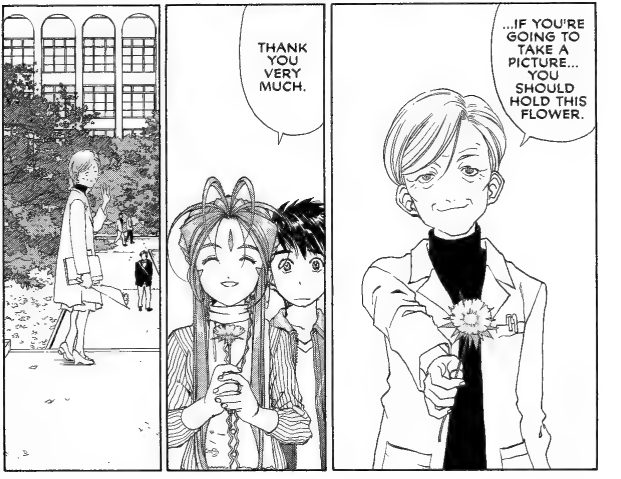
WOW...


I GOTTA GET A SHOT OF THIS...

HERE WE GO...
SURE.
HEY... ...HOW 'BOUT A PICTURE?
A LITTLE MORE TO THE RIGHT...
LET'S TAKE A PICTURE.

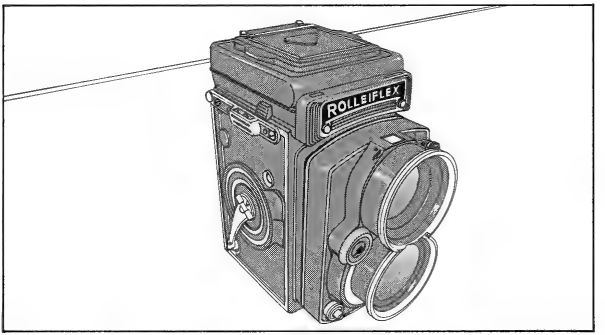

YOU SHOULD HOLD THIS FLOWER.

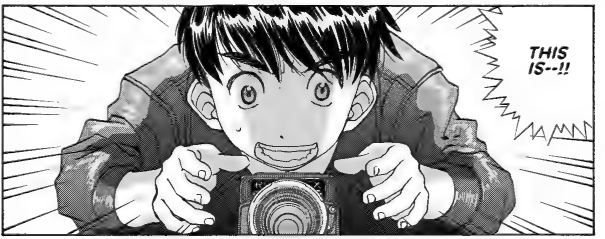

EXCUSE ME. BUT...

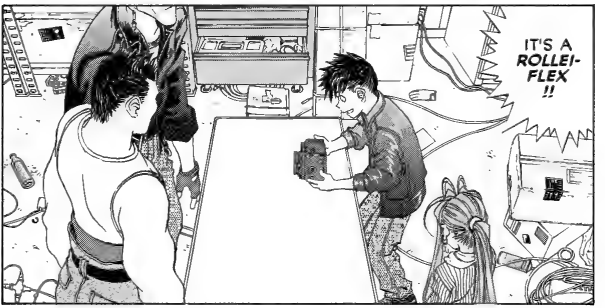

...IF YOU'RE GOING TO TAKE A PICTURE... YOU SHOULD HOLD THIS FLOWER.
THANK YOU VERY MUCH.

PRESENTS, YA SAY?!
SHE'S A PROFES-SOR HERE, RIGHT ...?
SO MANY PRESENTS...
IN ANY CASE, EVERYONE SURE LOVES BELL-DANDY...
YO, KEIICHI... YOU WANNA PRESENT?!

RIGHT. GOTCHA.
OH, YES, HE DID SAY PRESENTS.
HE DID SAY PRESENTS, DIDN'T HE?
I DIDN'T SAY--
HUH? NO! NOT AT ALL!!
COME DIS WAY.
NIKKO


ROLLEIFLEX


THIS IS--!!


IT'S A ROLLEI-FLEX !!

IT'S A FANTAS-TIC CAMERA !!
HO. YA KNOW WHAT DAT IS, DO YA?
NOT ONLY THAT... A WIDE ROLLEI !!
MUST BE, SINCE WE BOUGHT IT FROM THE ANTIQUES CLUB.
IT'S NOT SOME-THING TO BRAG ABOUT...
WE WOULD NEVER HAVE DAT KINDA MONEY!
FOOL.
FIVE HUNDRED THOU-SAND ?!
PRECISE-LY...
EH? FOR HOW MUCH?!

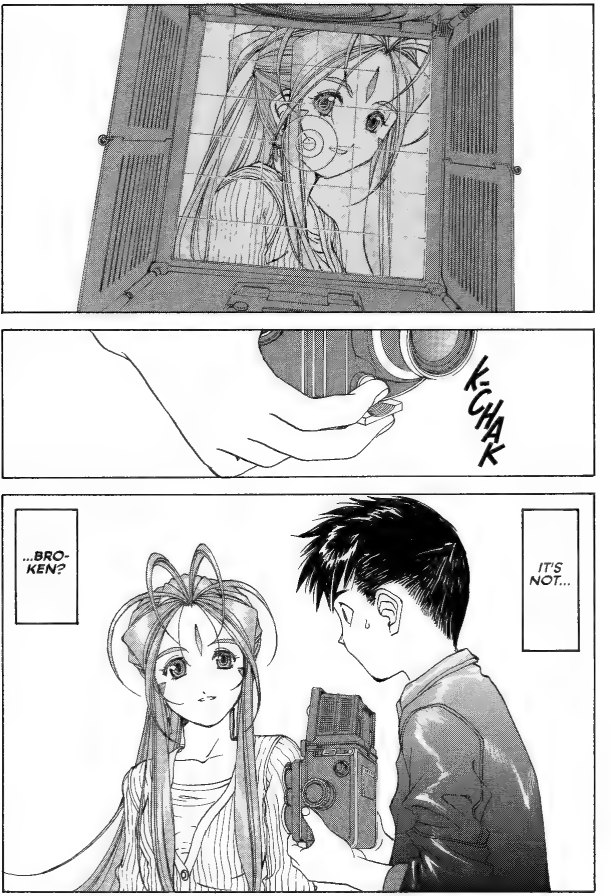
EHHH?!
FIVE THOUSAND!
HUH? B-BUT YOU SAID IT'S A PRESENT...
WHO SAID WE'S GIVIN' IT TO YA?
IT'S NOT SOME-THING TO BRAG ABOUT...
THOUGH THAT'S A FORTUNE FOR US.
THANK YOU SO MUCH!!
BUT WHY GIVE SUCH AN ITEM TO ME...?

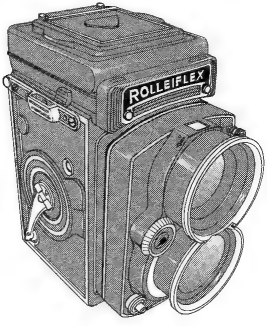
BUT I TOLE MYSELF, GIVE IT TA DA *MAGIC HANDS OF MORISATO*...
SEE, IT'S BROKE! DAT'S WHY IT WUZ A *BARGAIN!*
EHHH ?!
YUH *PRESENT*... IS DUH RIGHT TA ***FIX IT!!***
WE'S ***COUNTIN'*** ON YA, KID!!
NIT MCC
THEN WE CAN AUCTION IT FOR--
WE ***BELIEVE*** IN YUH, KID! FIX IT UP RIGHT!
NOTHIN'.
WHAT?

THAT CAMERA...
URG!

...THE BACK DOOR WON'T OPEN, THE SHUTTER SPEED AND APERTURE DIALS ARE STUCK...
THE SHUTTER WON'T CLOSE, THE FILM WINDER WON'T CRANK...
...IT WON'T MOVE ONE BIT.
NO GOOD...
HURG!
KK KRK
...EVEN THE SCREWS WON'T TURN.
YOU CAN'T FIX IT?
DAAARN. AT THIS RATE, IT'S JUST AN ORNAMENT...

HUH?
PLIK
ROLLEIFLEX
W-WELL, IT'S LOOKING PRETTY BAD...
WHAT THE HECK...
WHAT?
KRANK
WHAT?
HEY!


K-CHAK
...BRO-KEN?
IT'S NOT...



THE ROLLEIFLEX

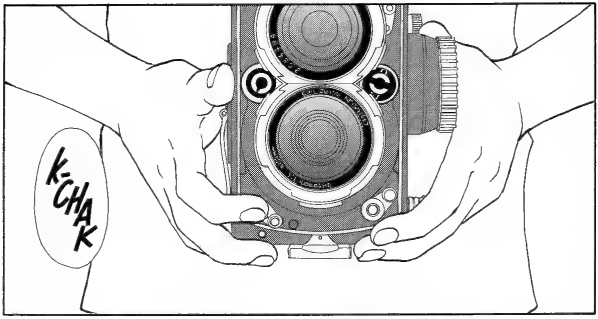
Many cameras use the same lens for taking the picture as for the viewfinder, which necessitates extra mechanical measures to protect the unexposed film before you're ready to take your shot. The commonly seen SLR—single lens reflex—used in camera names refers to this (and was parodied in the title of *Oh My Goddess!* Chapter 6, "Single Lens Psychic—The Prayer Answered").

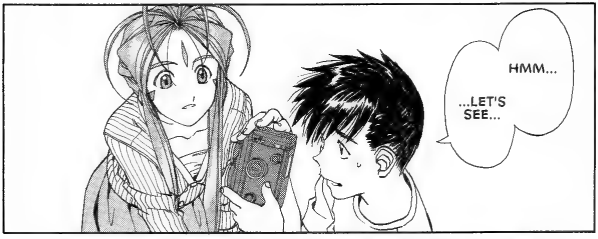
But the Rolleiflex, first launched on the market in 1929, is a TLR—a twin-lens reflex camera. Note how on the previous two pages, Keiichi was looking down at the camera from above to take the shot, instead of bringing the camera up to eye level. That's because the Rolleiflex has a system where a hinged hood pops up from the top of the camera, and you then look down at a reflection of the viewfinder image, which comes through the upper lens. Once the shot is ready, you then click to open the lower lens, which exposes the film. You can see how this works in panels 1 and 2 of p. 49.

One of the reasons TLR cameras are uncommon today is because few of them offered the kind of interchangeable lenses desired by serious photographers, but that was not the case with the high-end Rolleiflex, still made today by the Rollei corporation in Braunschweig, Germany. "Rolleis" manufactured in the 1950s through the 1980s are considered highly collectible in Japan (hence Keiichi's seniors' interest in the circa-1964 camera), and there is even a retro-look digital camera made under license by Minox (the Minox DCC Rolleiflex) that looks like a 1/2 scale Rollei, but has a 256 MB flash card for its 5 megapixel lens. Would Belldandy's magic have worked as well on that? ^_^

CHAPTER 221

Camera Talk


K-CHAK


HMM...
...LET'S SEE...

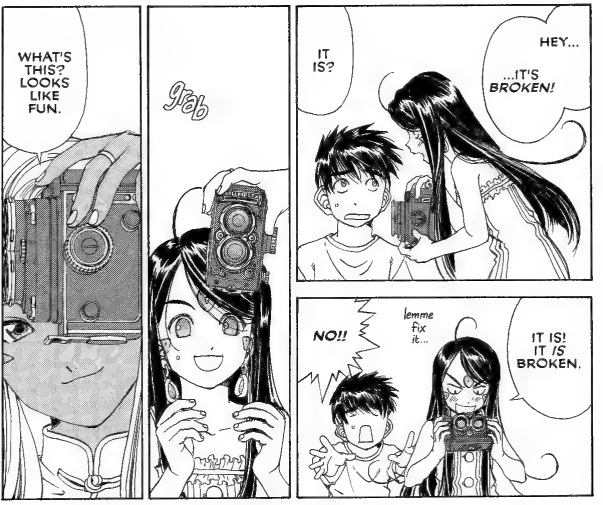
WHAT? WHAT? TAKING PICTURES?

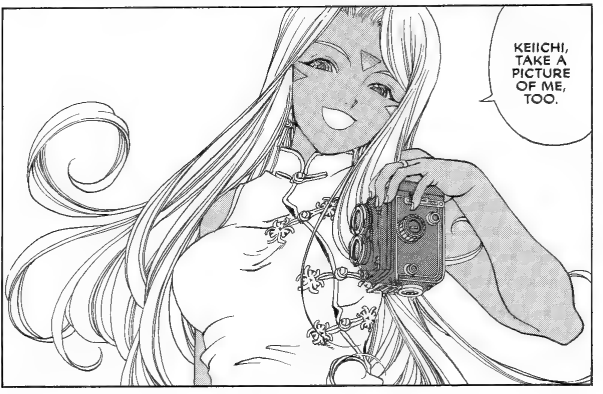
HUH?
MM...

UM... OKAY.
HOW'S *THIS?*
KA-WHIRR
WANT ME TO TAKE ONE OF YOU, KEIICHI?
THE FILM ADVANCED? SO IT'S *NOT* BROKEN?

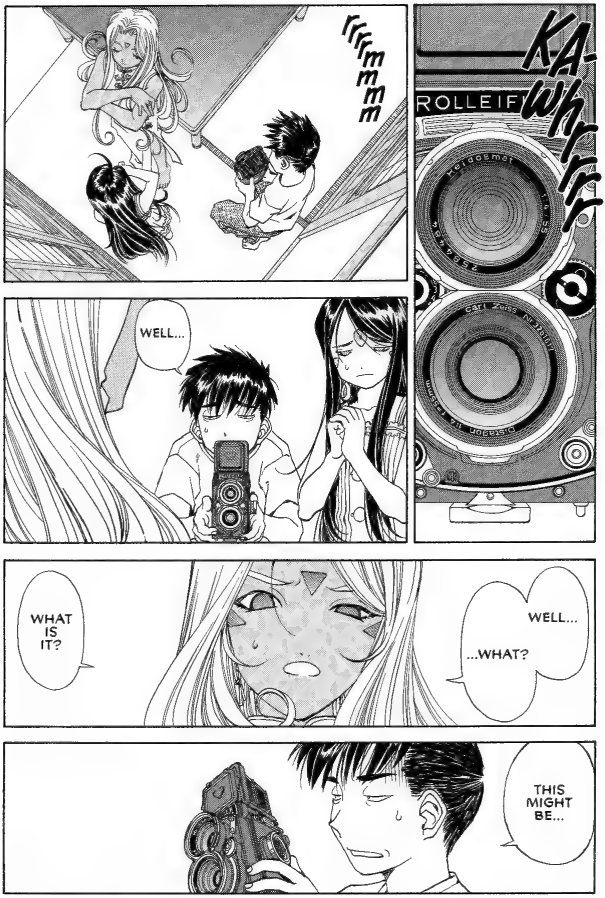
YEAH, BUT...
IT'S WONDERFUL THAT IT WASN'T BROKEN, ISN'T IT?
HMM... OKAY, THIS ADJUSTS THE AMOUNT OF LIGHT.
YOU KNOW HOW?
LEAVE IT TO ME!
MM...

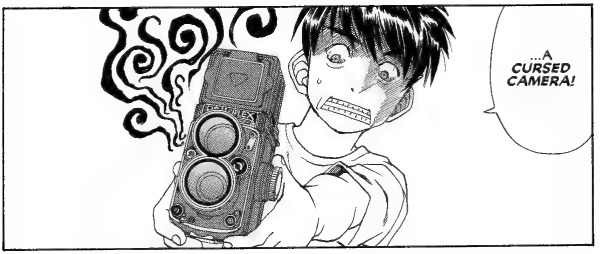
LET'S TAKE ONE OF VELSPER INSTEAD!
HUH? WHY?
NO! THAT'S A BAD COMPOSI-TION!
YAWN
HUH?
CHNK
Carl Zeiss Jena
DISTAGON 1:4 f=35mm

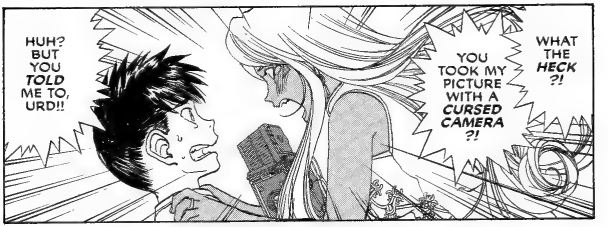

WHAT'S THIS? LOOKS LIKE FUN.
grab
IT IS?
HEY...
...IT'S BROKEN!
NO!!
lemme Fix it...
IT IS! IT IS BROKEN.

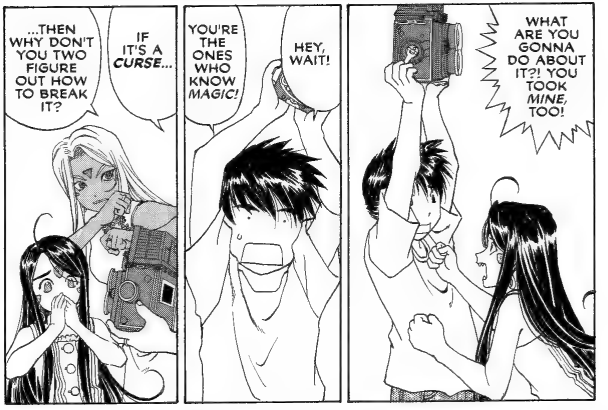

KEIICHI, TAKE A PICTURE OF ME, TOO.

BROKEN? DIDN'T YOU JUST TAKE ONE OF SKULD?
UM, BUT IT'S BROKEN...
TAKE ME, KEIICHI.
UM... WHAT-EVER.
CRANK
sigh
now it's working again?


rrrrrrrr
KA-WHAAA
ROLLEIFLEX
WELL...
WELL...
...WHAT?
WHAT IS IT?
THIS MIGHT BE...


...A CURSED CAMERA!


HUH? BUT YOU TOLD ME TO, URD!!
YOU TOOK MY PICTURE WITH A CURSED CAMERA ?!
WHAT THE HECK ?!


...THEN WHY DON'T YOU TWO FIGURE OUT HOW TO BREAK IT?
IF IT'S A CURSE...
YOU'RE THE ONES WHO KNOW MAGIC!
HEY, WAIT!
WHAT ARE YOU GONNA DO ABOUT IT?! YOU TOOK MINE, TOO!

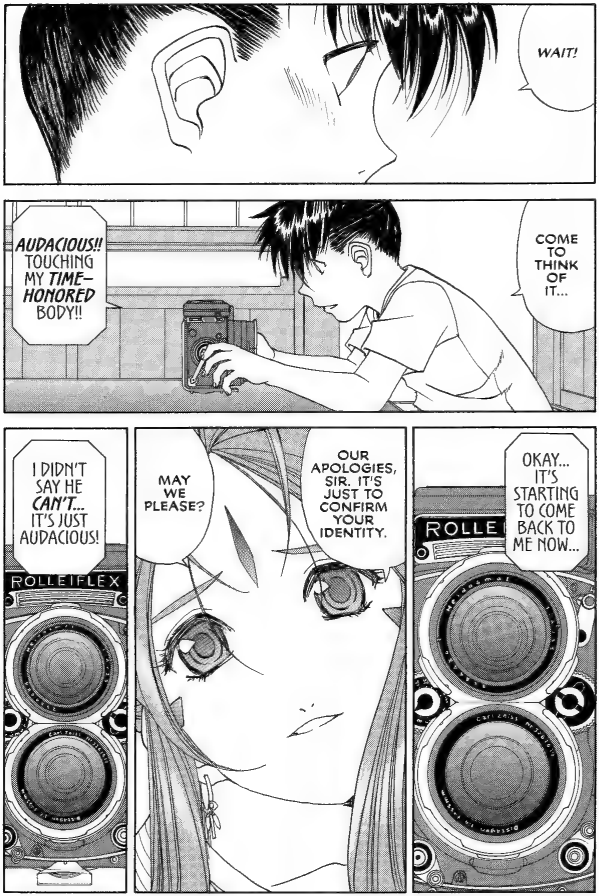
WHY ARE YOU RUN-NING?
DO SOME-THING ABOUT THIS!

WHAT?
UM... MAY I SUGGEST ...?
PERSIS-TENT, AREN'T YOU?
MAYBE I CAN TALK TO HIM.
HUH?
TALK TO WHO?

...I THINK IT'S THE CAMERA'S WILL.
I DON'T THINK THIS IS A CURSE...
I didn't panic-- they did.
...COME TO ACQUIRE A SOUL.
THINGS THAT HAVE SPENT A LONG TIME WITH SOME-ONE...
THE CAMERA.
Through thine Eyes of Glass...
Ye Who Cuts a Slice of World and Time...

...Now, Show Thy Will!
UH... UHH...
I... I AM...
OHH!!
...
...WHO AM I?
ROLLEIFLEX

LONG SLEEP MUDDLED HAS MINE, THIS MEMORY.
...NOTHING TO WORRY THERE IS.
FRANKE SHEIDECKE
GOOD MORNING.
AND BOY, IS THAT BAD GRAMMAR.
THAT'S GOTTA BE A LIE.
HMM... I KNOW, SEE...
I DO RECALL.
OKAY, HE'S NUTS.
HM. YES.
HEY. WHO OWNED YOU?
IF WE COULD FIND OUT WHO IT BELONGED TO...


WAIT!
COME TO THINK OF IT...
AUDACIOUS!! TOUCHING MY TIME-HONORED BODY!!
I DIDN'T SAY HE CAN'T... IT'S JUST AUDACIOUS!
ROLLEIFLEX
MAY WE PLEASE?
OUR APOLOGIES, SIR. IT'S JUST TO CONFIRM YOUR IDENTITY.
OKAY... IT'S STARTING TO COME BACK TO ME NOW...
ROLLE

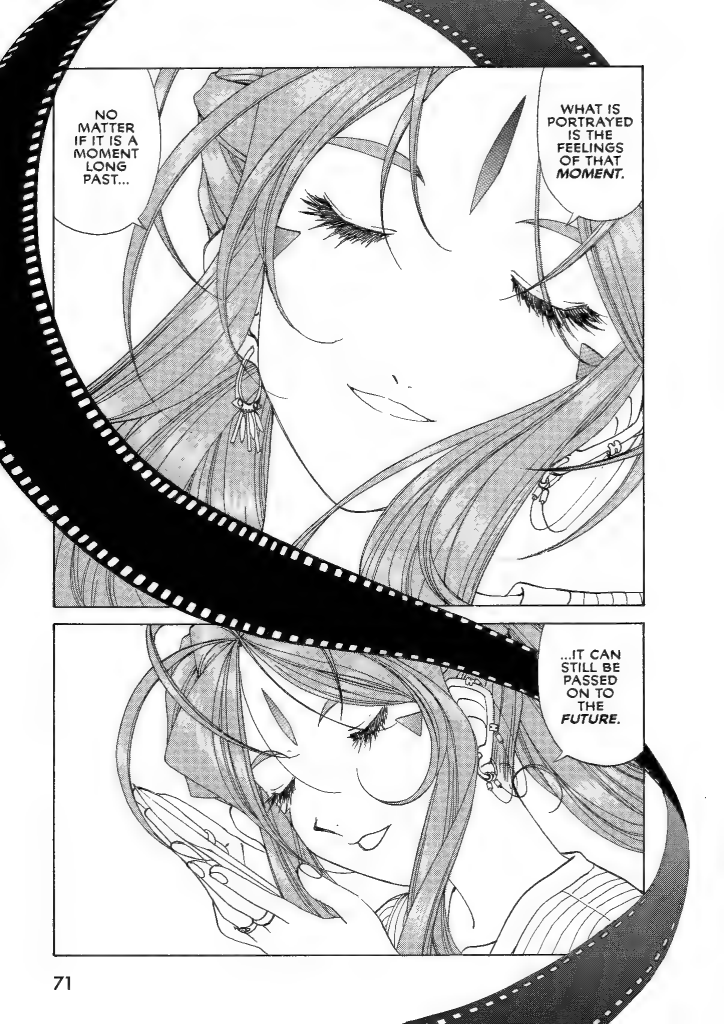
...OR WHEN THERE'S NO FILM INSIDE.
THERE'S NO RESISTANCE WHEN THE FILM ROLL IS COMPLETELY RE-WOUND...
twirl
twirl
HEY!
...THE FILM ADVANCED JUST NOW, SO...
WAIT A SEC...
WHAT DO YOU MEAN?
...THOUGHT SO...
SO WHAT ABOUT THE FILM ...?
AH! AH! AHHH!
MAYBE WE'LL FIND A CLUE IF WE DEVELOP THE FILM!
...AND THE COUNTER SHOWS ZERO...
THE FILM'S REWOUND NOW, SO THE CRANK SPINS...
0
STOP! PERVERT!
plunk

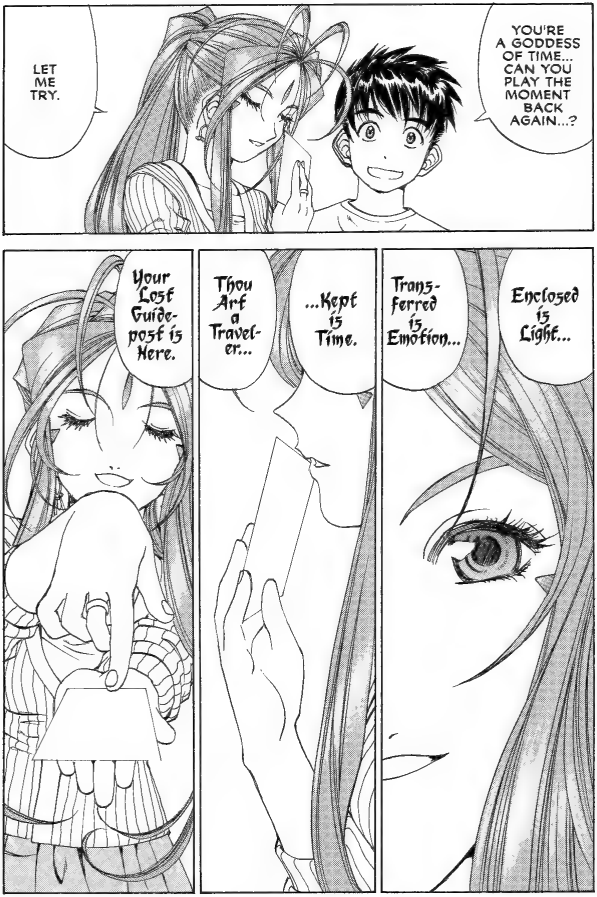
HEY!! YOU CAN'T LEAVE ME LIKE THIS!
LET'S GO DEVELOP THE FILM.
MIKAGE CAMERA

WELL, LET'S SEE...
Kodak COLOR PRINT
...
A-A-ANY PROG-RESS?
...
WE'RE BACK!
HM!!
...JUST AS I WAS AFRAID OF.

WHAT?
THE FILM WAS TOO OLD. THERE'S NO PICTURE.
NOW WE'VE LOST OUR ONLY CLUE...
DON'T WORRY. I'LL DO SOME-THING ABOUT IT.
I'M PRETTY SURE NOTHING CAN BE DONE...

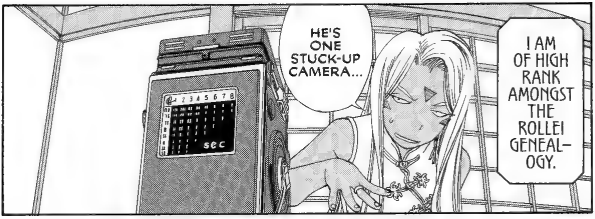
KEIICHI, WHAT DO YOU THINK IS *PORTRAYED* IN THIS PHOTOGRAPH?
HUH?
WELL...
I GUESS, PROBABLY, A PERSON, OR SCENERY, OR...
A PHOTO-GRAPH...
...PORTRAYS ***TIME*** AND ***FEELINGS***.

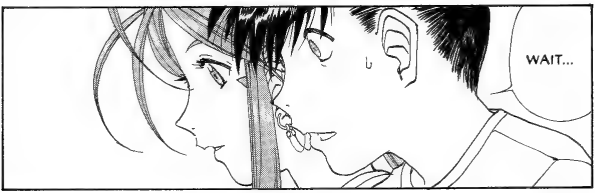

NO MATTER IF IT IS A MOMENT LONG PAST...
WHAT IS PORTRAYED IS THE FEELINGS OF THAT *MOMENT*.
...IT CAN STILL BE PASSED ON TO THE *FUTURE*.

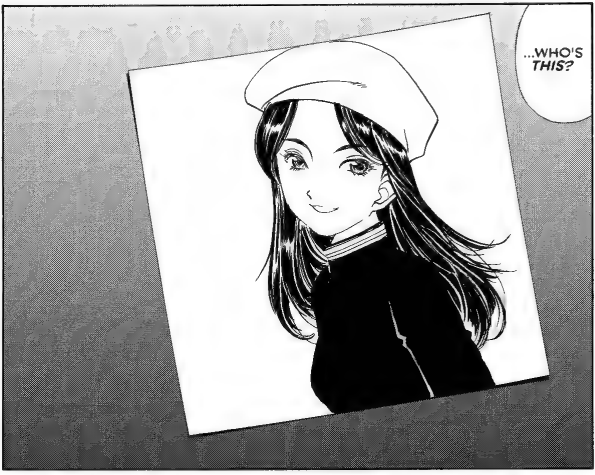

YOU'RE A GODDESS OF TIME... CAN YOU PLAY THE MOMENT BACK AGAIN...?
LET ME TRY.
Enclosed in Light...
Trans-ferred in Emotion...
...Kept in Time.
Thou Art a Travel-er...
Your Lost Guide-post is Here.

Ring the Silver Bells...
...And Reach the White Sea!

I CAN SEE IT!
WOW!
fwaaa
ROLLEIFLEX
OF COURSE THEY ARE.
NICE! THEY'RE PERFECT SHOTS!


HE'S ONE STUCK-UP CAMERA...
I AM OF HIGH RANK AMONGST THE ROLLEI GENEAL-OGY.


WAIT...

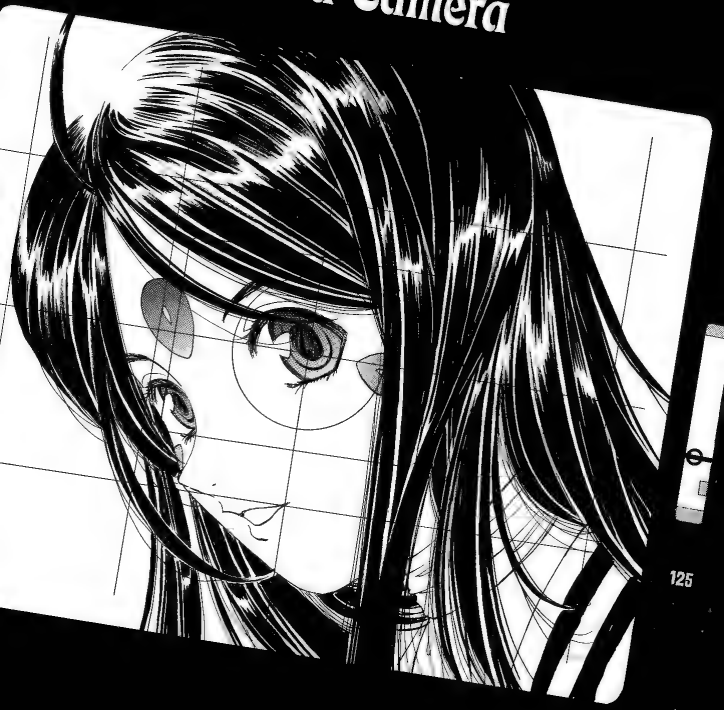

...WHO'S *THIS?*

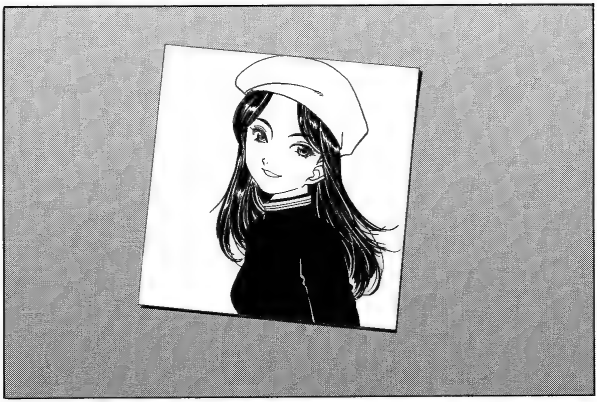
OH MY GODDESS!

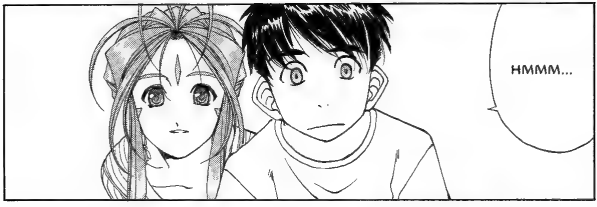
SKULD

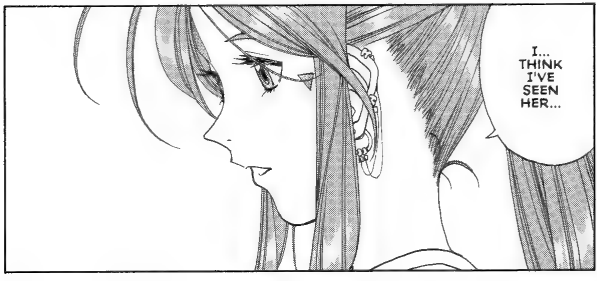
CHAPTER 222

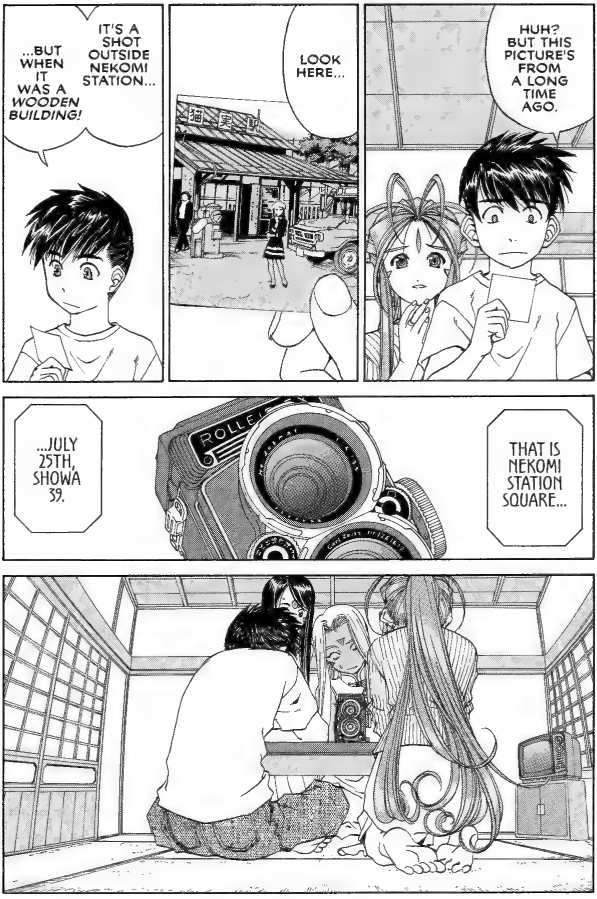
Memory of a Camera

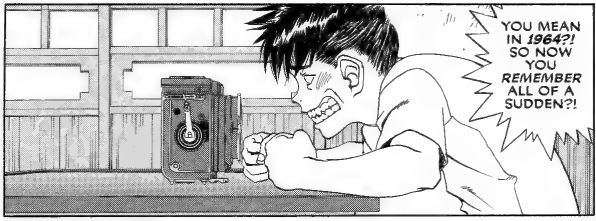


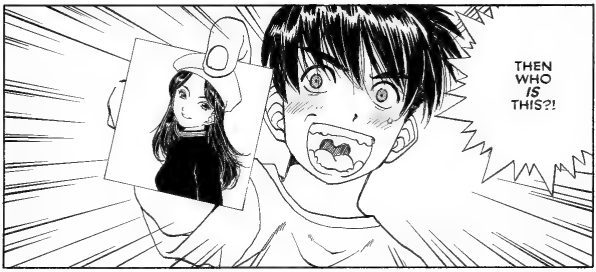


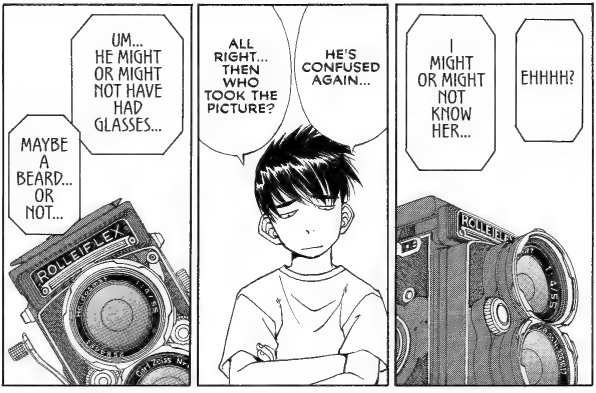

HMMM...

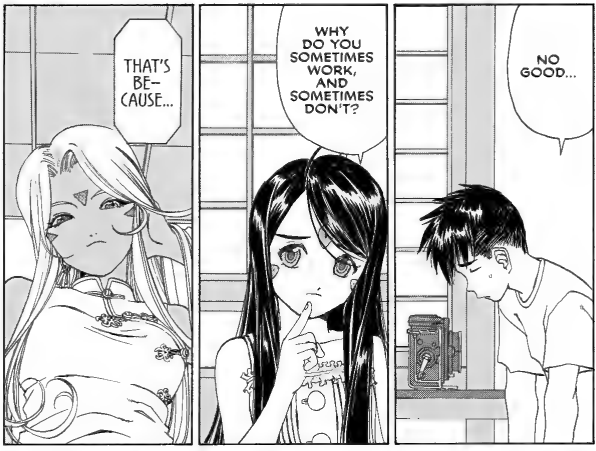

I... THINK I'VE SEEN HER...

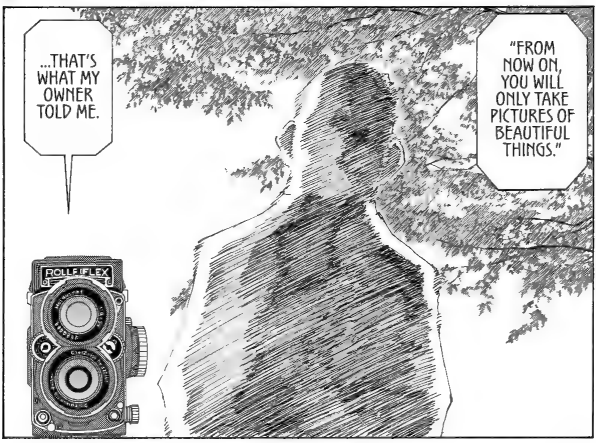

HUH? BUT THIS PICTURE'S FROM A LONG TIME AGO.
LOOK HERE...
IT'S A SHOT OUTSIDE NEKOMI STATION...
...BUT WHEN IT WAS A *WOODEN BUILDING!*
THAT IS NEKOMI STATION SQUARE...
ROLLEI
...JULY 25TH, SHOWA 39.


YOU MEAN IN *1964?!* SO NOW YOU *REMEMBER* ALL OF A SUDDEN?!


THEN WHO *IS* THIS?!


UM... HE MIGHT OR MIGHT NOT HAVE HAD GLASSES...
MAYBE A BEARD... OR NOT...
ROLLEIFLEX
ALL RIGHT... THEN WHO TOOK THE PICTURE?
HE'S CONFUSED AGAIN...
I MIGHT OR MIGHT NOT KNOW HER...
EHHHH?


THAT'S BE-CAUSE...
WHY DO YOU SOMETIMES WORK, AND SOMETIMES DON'T?
NO GOOD...

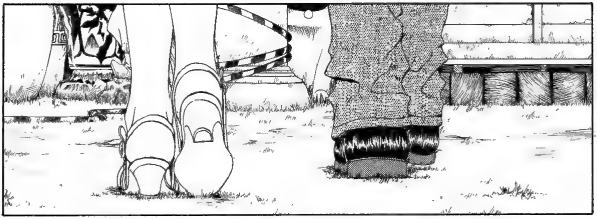

...THAT'S WHAT MY OWNER TOLD ME.
"FROM NOW ON, YOU WILL ONLY TAKE PICTURES OF BEAUTIFUL THINGS."
ROLLEIFLEX

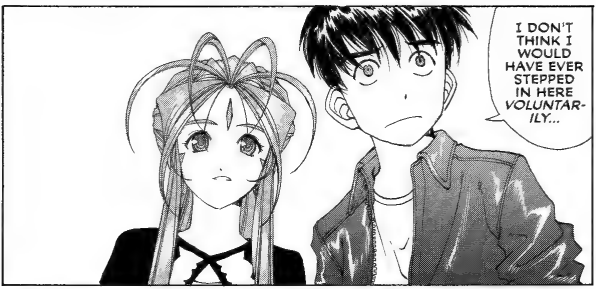
THIS CAMERA'S--
--A WONDER-FUL GUY!
YOU SHOULD BECOME OUR CAMERA!!

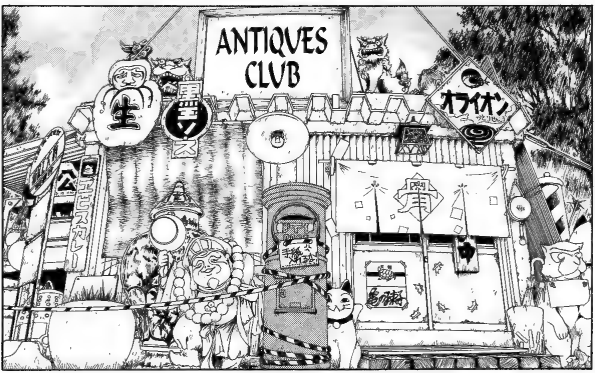
THAT MIGHT NOT BE SUCH A GOOD IDEA.
HEH, HEH.
IT'S A FACT THAT THERE'S SOME KIND OF CURSE CAST UPON THIS CAMERA...
...THOSE WIDE EYES SHOW YOUR TENSION...
NO, NO...
UM...
DON'T BE ABSURD! I'M SERIOUS HERE...
...RIGHT?!
OH, YEAH. YOU'RE JUST UPSET HE DIDN'T TAKE A PICTURE OF YOU...

IT'S A FACT YOU'RE CURSED.. WITH A LACK OF BEAUTY!
OUT OF THE FRAME!
COM-PLETELY INARTIS-TIC!!
NOTHING TO SHOW!!
lean!
B-B-BY WHICH I MEAN...
...THAT I WAS JUST JOKING AROUND !!

NO, ONE STEP FURTHER...
HUH? TO TAMIYA AND OTAKI'S PLACE?
LET'S TRY GOING TO WHERE THE CAMERA USED TO BE.



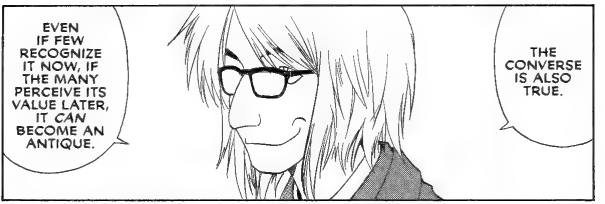

I DON'T THINK I WOULD HAVE EVER STEPPED IN HERE *VOLUNTARILY*...

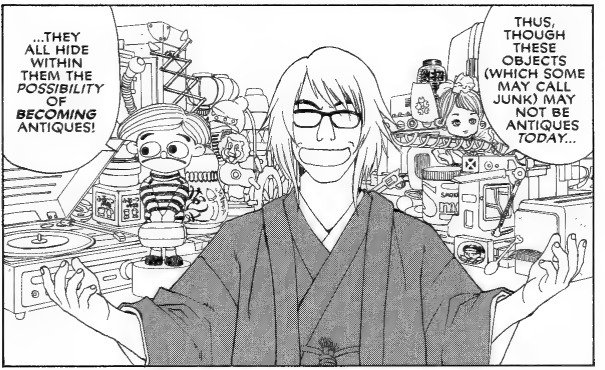

ANTIQUES CLUB
オフィオン

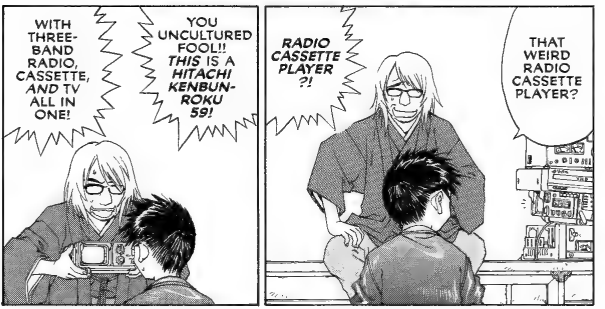
...OH, IT'S YOU, MORISATO...

HUH?
sigh
...I MUST PREPARE A BEAUTIFUL CHAIR!!
FOR SUCH A BEAUTIFUL LADY...
WHAT ABOUT MY CHAIR?
OH, YES.

SUSUKI, THIS PLACE IS ALWAYS FULL OF, WELL...
...FULL OF *JUNK*, YOU WANT TO SAY?
AN ANTIQUE IS NOT A *THING*.
IF THE MANY DON'T PERCEIVE ITS VALUE...
...AN OBJECT CAN'T *BECOME* AN ANTIQUE.
AN ANTIQUE IS PEOPLE'S VALUES MADE MANIFEST.


EVEN IF FEW RECOGNIZE IT NOW, IF THE MANY PERCEIVE ITS VALUE LATER, IT CAN BECOME AN ANTIQUE.
THE CONVERSE IS ALSO TRUE.


...THEY ALL HIDE WITHIN THEM THE *POSSIBILITY* OF ***BECOMING*** ANTIQUES!
THUS, THOUGH THESE OBJECTS (WHICH SOME MAY CALL JUNK) MAY NOT BE ANTIQUES *TODAY*...

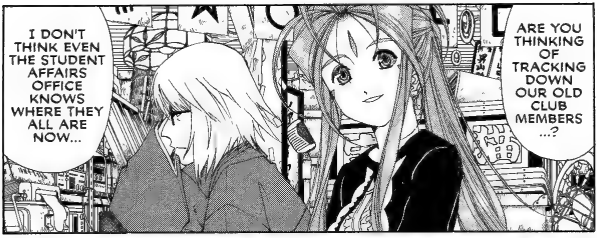

WITH THREE-BAND RADIO, CASSETTE, *AND* TV ALL IN ONE!
YOU UNCULTURED FOOL!! ***THIS*** IS A ***HITACHI KENBUN-ROKU 59!***
RADIO CASSETTE PLAYER ?!
THAT WEIRD RADIO CASSETTE PLAYER?

BE-HOLD!!
BY ALL MEANS!!
AND THAT "PERO-CHAN" WITHOUT A HEAD?
OF COURSE!
THEN, THAT "GERORIN" HEAD WITHOUT A BODY?
...IS THAT A GENUINE ANTIQUE, SUSUKI ...?
WITNESS THE BIRTH OF... "PERORIN"!!
TA-DAAA!
OH! RIGHT! HEY, I CAME TO ASK YOU SOME-THING...

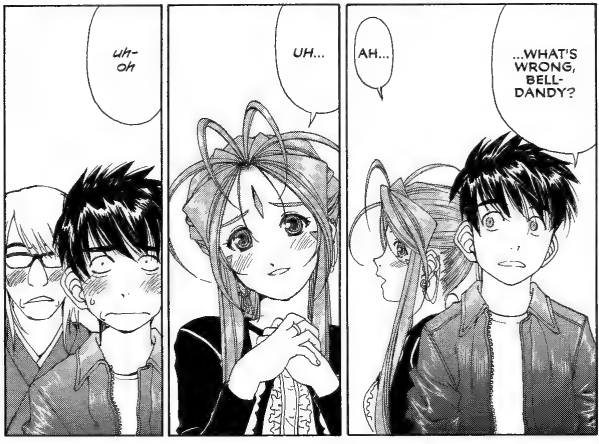
AH, YES! I REMEMBER THIS ITEM...
...THOSE TWO ROUGHNECKS FROM THE MOTOR CLUB SPENT *HOURS* HAGGLING ME DOWN ON THIS, JUST BECAUSE IT WAS BROKEN...

YEAH, WELL, SEE, THESE ARE THE PHOTOS...
...FROM INSIDE.
IT'S *FIXED*, THEN?!
NO. IT'S STILL JUNK, BE-CAUSE...
WHO'S JUNK?
WHAT?
I SAID YEAH! OTAKI DRESSES *PUNK!*
HM...

WHO *IS* THIS BEAUTIFUL LADY?
MMM.
I HAD A THEORY. MAYBE SHE WAS IN THE ANTIQUES CLUB YEARS AGO...?
...WE WERE HOPING YOU'D KNOW.
HMM. I *DID* CHECK OUR RECORDS TO SEE IF SOMEONE HAD EVER OWNED THAT CAMERA, BUT...
...IT DIDN'T TURN UP.

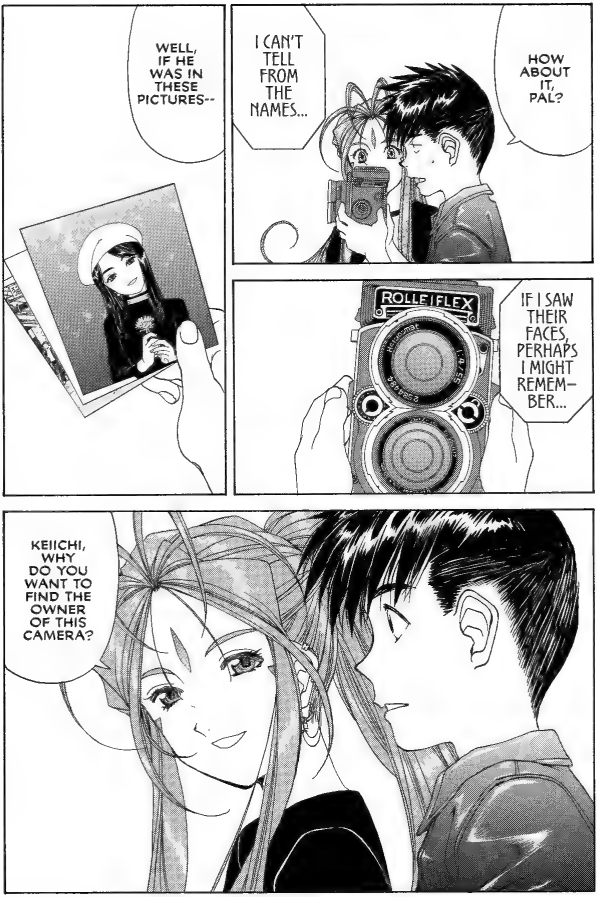

I DON'T THINK EVEN THE STUDENT AFFAIRS OFFICE KNOWS WHERE THEY ALL ARE NOW...
ARE YOU THINKING OF TRACKING DOWN OUR OLD CLUB MEMBERS ...?

GOOD LUCK, MORI-SATO.
HM... WELL, I'LL TAKE THIS WITH ME ANY-WAYS.


uh-oh
UH...
AH...
...WHAT'S WRONG, BELL-DANDY?

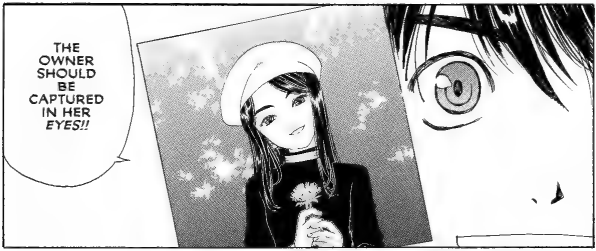
...MAY I TIDY THIS PLACE UP?
EHHH...IT WOULD'VE BEEN FINE TO CLEAN IT UP... ...
SEE YOU ANOTHER TIME!

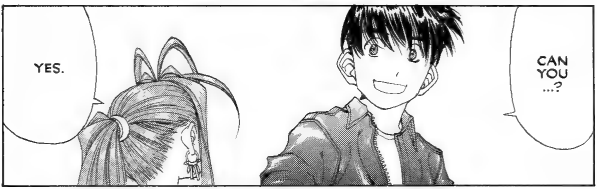
LOOK HERE...
STUDENT AFFAIRS OFFICE
...THE STUDENT AFFAIRS OFFICE DOESN'T DISCLOSE THAT SORT OF PRIVATE INFORMATION.
HUH? CAN'T YOU PLEASE ...?
...
Former Antique Club Presidents
1st Kenji Tobita
2nd Tsuneo Kaminashi
3rd Kensuke Watarai
4th Yuuma Kojima
5th Masayuki Endo
6th Mitsutoshi Usui
Toshiharu Ochiai
WELL, AT LEAST WE HAVE THE LIST OF THEIR NAMES SUSUKI GAVE US.
I DON'T KNOW ANY OF THESE NAMES...


WELL, IF HE WAS IN THESE PICTURES--
I CAN'T TELL FROM THE NAMES...
HOW ABOUT IT, PAL?
ROLLEIFLEX
IF I SAW THEIR FACES, PERHAPS I MIGHT REMEMBER...
KEIICHI, WHY DO YOU WANT TO FIND THE OWNER OF THIS CAMERA?

WELL, PARTLY BECAUSE I WANT TO FIX THIS CAMERA, MAKE IT WORK AGAIN...
...BUT IF A PHOTO-GRAPH HAS TIME AND FEELINGS SEALED INSIDE...
...THEN I'D LIKE TO GIVE THEM BACK TO THE OWNER.
THERE MUST'VE BEEN SOME REASON THE OWNER HAD TO LET GO OF THE CAMERA...
...BUT THE *PICTURES* ARE STILL HIS.
THE LENS SHOULD HAVE CAPTURED THE OWNER...

SNIFF...
ROLLEIFLEX
...THE SAME WAY HER EYES DID.
DO YOU SEE, BELL?
...YOU'RE ACTUALLY A P-P-PRETTY NICE GUY...
UM, YEAH... NOT NOW, PAL.


THE OWNER SHOULD BE CAPTURED IN HER EYES!!

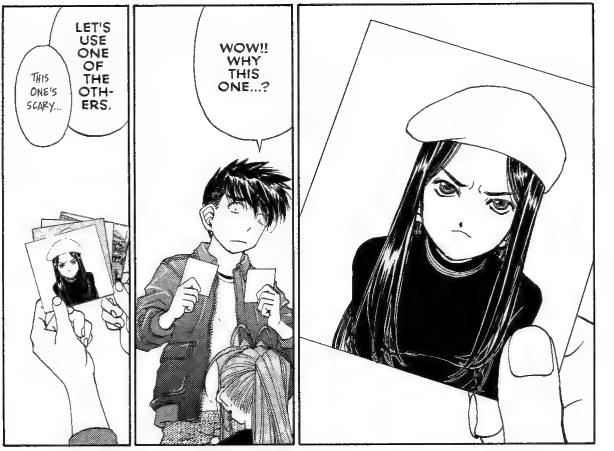

CAN YOU ...?
YES.

I'LL BRING THE OWNER FORTH FROM HER EYES.

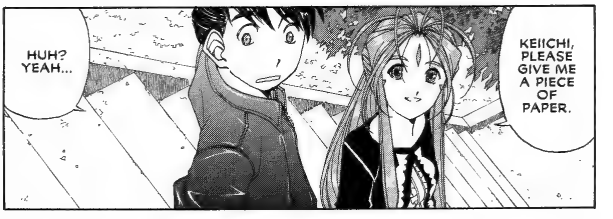
CHAPTER 223

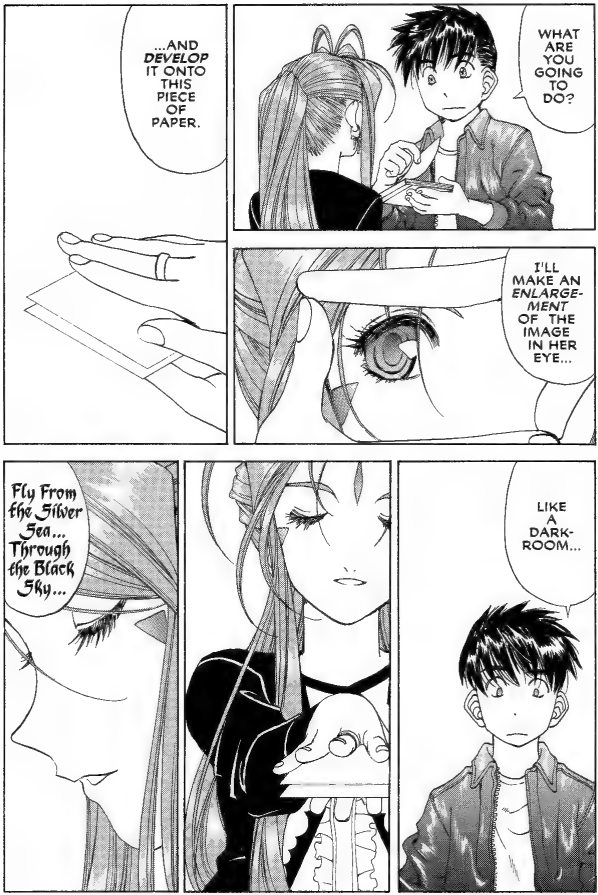
The Flowers Continue to Bloom

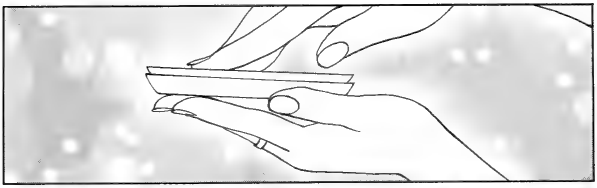
I'LL BRING THE OWNER FORTH FROM HER EYES.
HM?
HMM... WHICH PHOTO SHOULD WE USE...?
YES, I CAN.
HUH? CAN YOU?
IT WAS REALLY JUST A WILD IDEA...

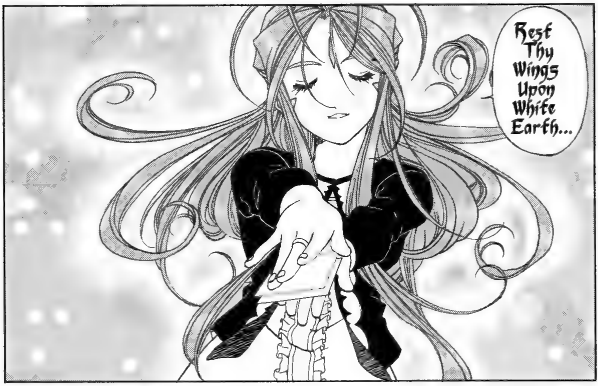

LET'S USE ONE OF THE OTHERS.
THIS ONE'S SCARY...
WOW!! WHY THIS ONE...?

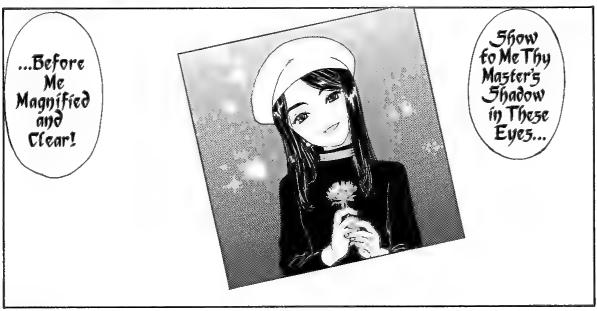
TRY THIS.
OKAY.


KEIICHI, PLEASE GIVE ME A PIECE OF PAPER.
HUH? YEAH...


...AND DEVELOP IT ONTO THIS PIECE OF PAPER.
WHAT ARE YOU GOING TO DO?
I'LL MAKE AN ENLARGE-MENT OF THE IMAGE IN HER EYE...
LIKE A DARK-ROOM...
Fly From the Silver Sea... Through the Black Sky...




Rest Thy Wings Upon White Earth...


Show to Me Thy Master's Shadow in These Eyes...
...Before Me Magnified and Clear!

DO YOU KNOW...
...THIS PER-SON?
ROLLEIFLEX
OHH...
OH...
I REMEMBER!!
OHHHH!!
THOUGH...
YOU DON'T NEED TO REMEM-BER THAT.
MY OWNER KEPT HIS DIRTY MAGAZINES HIDDEN IN THE BACK OF THE SECOND DRAWER!!

...SOMEHOW I THINK I'VE SEEN THIS GUY SOMEWHERE...
MY, THAT PICTURE...
ASTONISHING. THAT MAN SO LIKED TAKING PICTURES OF PEOPLE...
...AND HATED HAVING PEOPLE TAKE HIS OWN PICTURE.
...HUH?

AH...
OH YES, I DO.
YOU *KNOW* THIS PERSON ?!
MY...
DO YOU KNOW *HER*, TOO?!
EH?
...YOU'RE THE LADY IN THIS PICTURE.

YES, THAT'S RIGHT.
THIS IS ME.

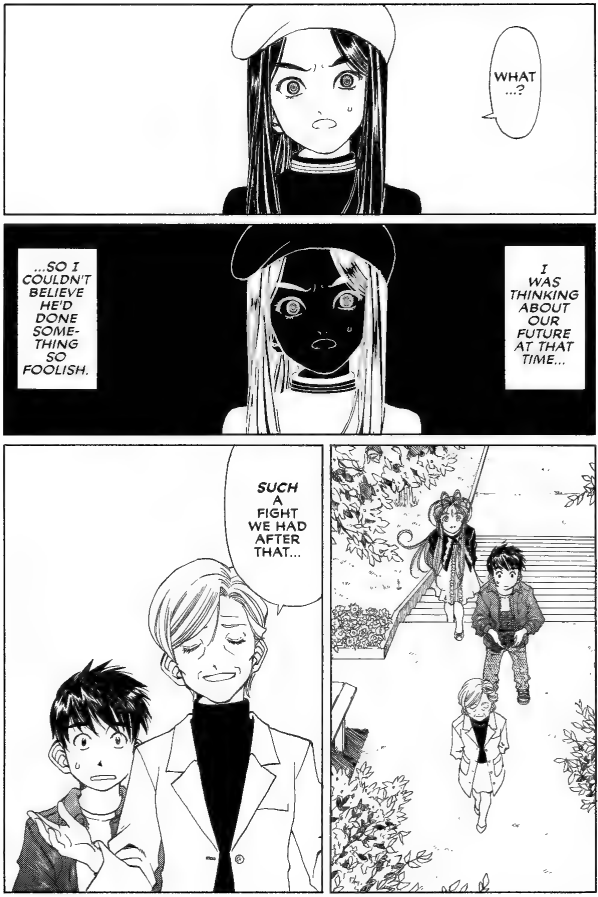
...DIDN'T SEEM LIKE ANY BIG SURPRISE.
THOSE WORDS...
IN FACT...
THEY WERE SOME-HOW... SATISFY-ING.
AH, I SEE. PICTURES DON'T JUST STOP TIME...
THEY ALSO BRING TIME BACK.

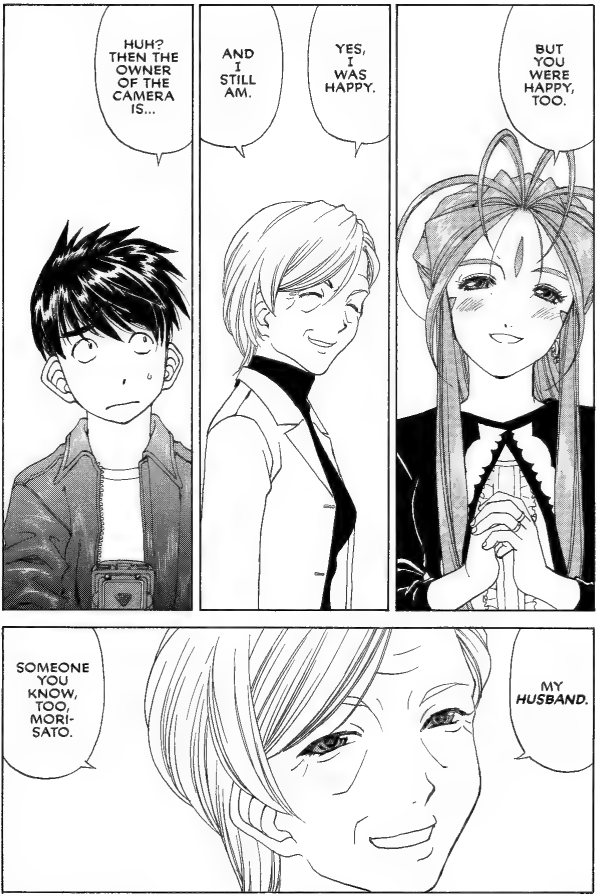
OH...
THIS IS INDEED THAT BEAUTY...
ROLLEIFLEX
...WORTHY OF A PICTURE--
MY, THANK YOU.
HE SAID THE SAME THING TO ME.
IT'S RIDICU-LOUS.
HE SWEATED SO TO BUY A GOOD CAMERA FOR MY PICTURE...

ONLY THE FINEST EYE TO LOOK UPON MY BEAUTIFUL LADY.
...OKAY.
I'M CONFI-DENT ABOUT MY PICTURES.
FEAR NOT TO BE *TAKEN*, MY LADY.
OH, DON'T MAKE ME ***BLUSH***...

猫実駅
猫実駅
ROLLEIFLEX
YOU SHOULD HOLD THIS FLOWER.

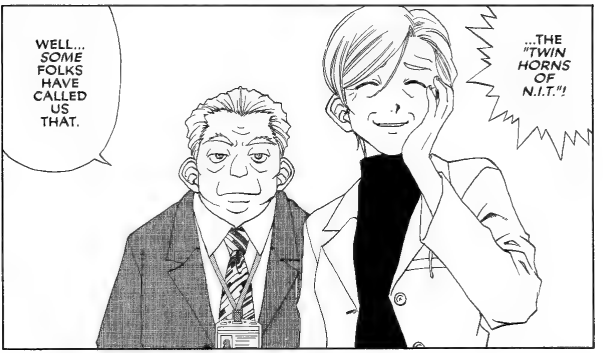
AH, YES. IT WAS.
THAT CAMERA MUST'VE BEEN EXPENSIVE?
I USED ALL MY SAVINGS ON IT.

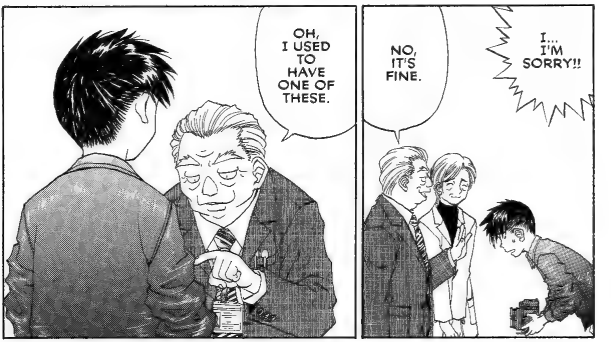

WHAT ...?
I WAS THINKING ABOUT OUR FUTURE AT THAT TIME...
...SO I COULDN'T BELIEVE HE'D DONE SOME-THING SO FOOLISH.
SUCH A FIGHT WE HAD AFTER THAT...


HUH? THEN THE OWNER OF THE CAMERA IS...
AND I STILL AM.
YES, I WAS HAPPY.
BUT YOU WERE HAPPY, TOO.
SOMEONE YOU KNOW, TOO, MORI-SATO.
MY *HUSBAND*.

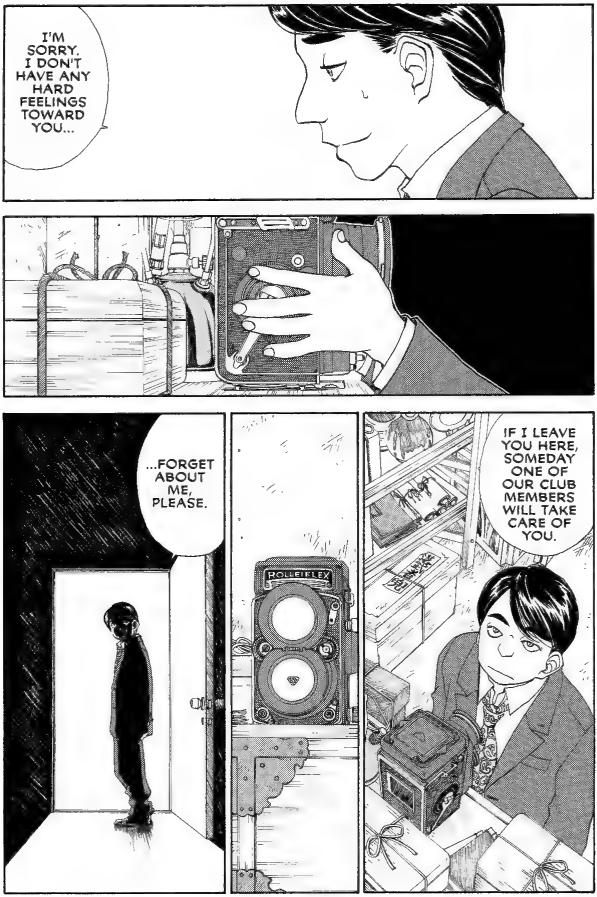
HUH? HOW DO YOU KNOW MY NAME?
OH, YOU TWO ARE FAMOUS, DON'T YOU KNOW?
OHHH... WHY, IT'S MORISATO, ISN'T IT?
I'VE HEARD A *LOT* ABOUT YOU FROM MY HUSBAND.
AH. AND HERE HE COMES.

YOU'RE...
EH? PROFES-SOR *KAKUTA*?


WELL... *SOME* FOLKS HAVE CALLED US THAT.
...THE *"TWIN HORNS OF N.I.T."*!


OH, I USED TO HAVE ONE OF THESE.
NO, IT'S FINE.
I... I'M SORRY!!

GOSH. I WAS REALLY *FOND* OF MINE, TOO...
...BUT I LET IT GO AFTER JUST A SHORT TIME...
THIS *IS* YOUR CAMERA, PROFESSOR.
WHAT?
AND I JUST TOLD THEM WHAT HAPPENED, TOO.
WHAT ?!
...BACK THEN, IT FELT LIKE IT WAS ALL THE CAMERA'S FAULT...

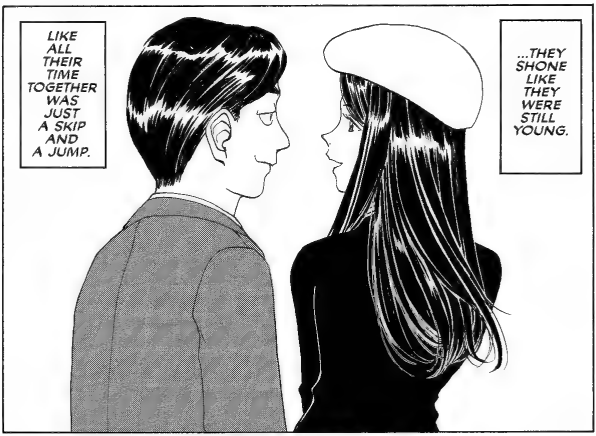

I'M SORRY. I DON'T HAVE ANY HARD FEELINGS TOWARD YOU...
...FORGET ABOUT ME, PLEASE.
ROLLEIFLEX
IF I LEAVE YOU HERE, SOMEDAY ONE OF OUR CLUB MEMBERS WILL TAKE CARE OF YOU.

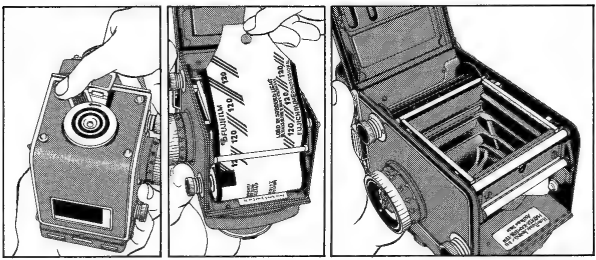
OH, SO THAT'S WHY YOU COULDN'T REMEMBER YOUR OWNER.
OLLEIFLE
BUT HEY! WE'VE *FOUND* HIM...
ROLLEIFLEX

OH...
THE SPELL'S BEEN LIFTED.
BUT THE CAMERA IS HAPPY THAT HE MET HIS OWNER.
...THE FIRST PRESIDENT OF THE ANTIQUES CLUB.
BUT I NEVER KNEW PROFESSOR KAKUTA WAS...
YEAH, YOU'RE RIGHT...

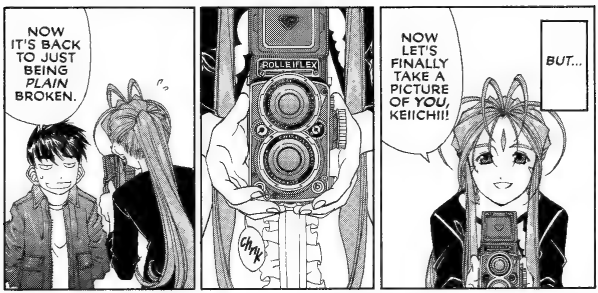
I MARRIED INTO HER FAMILY. CHANGED MY NAME, YOU KNOW.
HUH?
? ? ?
HOLD ON A SECOND ...!
IT SAYS HE WAS KENJI *TOBITA*, NOT KAKUTA ...!
OH, THAT'S ME.
AHH, THE GOOD OLD DAYS. THEY USED TO CALL US THE BISHOP AND THE ROOK, TOO.
THAT THEY DID.

THE PAIR OF THEM...


LIKE ALL THEIR TIME TOGETHER WAS JUST A SKIP AND A JUMP.
...THEY SHONE LIKE THEY WERE STILL YOUNG.

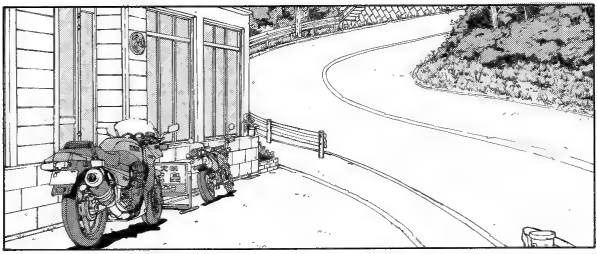


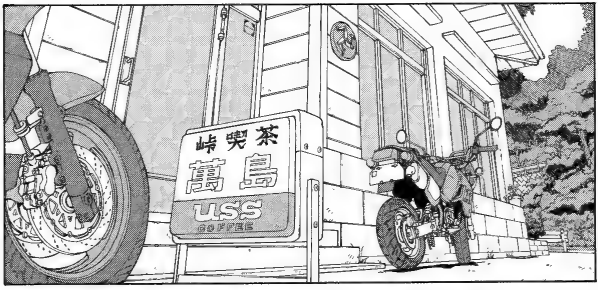
ROLLEIFLEX
...AND THAT'S WHY I THINK THE CAMERA LET ME TAKE A PICTURE.


NOW IT'S BACK TO JUST BEING *PLAIN* BROKEN.
ROLLEIFLEX
NOW LET'S FINALLY TAKE A PICTURE OF YOU, KEIICHI!!
BUT...

CHAPTER 224

Drunken Blossom

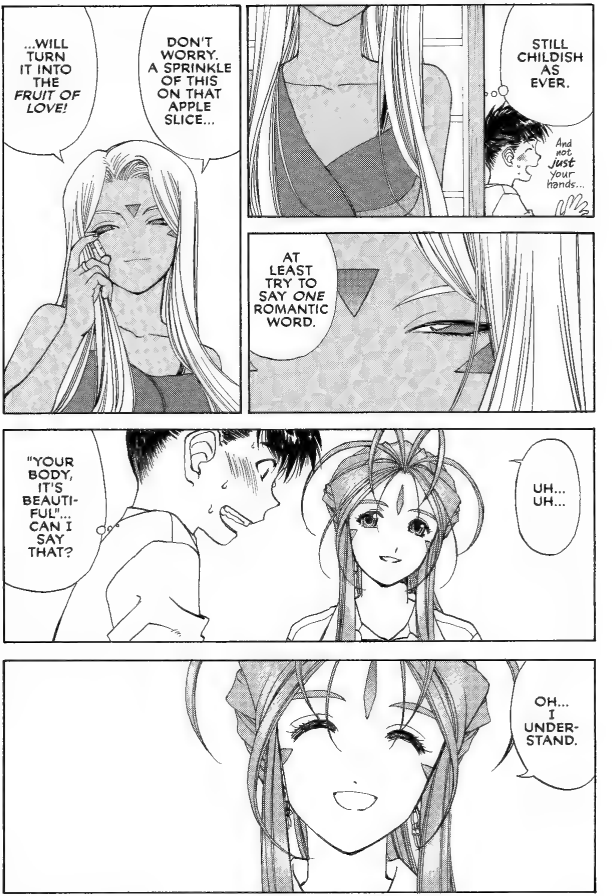



峠喫茶
高島
USS
COFFEE

SORRY, BUT...
...CAN WE BREAK UP?
HM?
I GUESS...

...CAN YOU TELL ME *WHY* WE'RE BREAKING UP...?
JUST ONE THING...
...YEAH, SORRY.
...
sigh... THAT QUESTION.
WELL...

UM... IT'S NOTHING!
I WAS JUST THINKING... "SO PRETTY."
OH, THANK YOU VERY MUCH...!
I MEANT YOUR *HANDS!* THE MOTION OF YOUR HANDS...
STILL LOVEY-DOVEY OVER BIG SIS, I SEE.
TIME FOR THE OLD EXPLODING-APPLE-SLICE TRICK...


...WILL TURN IT INTO THE *FRUIT OF LOVE!*
DON'T WORRY. A SPRINKLE OF THIS ON THAT APPLE SLICE...
STILL CHILDISH AS EVER.
And not *just* your hands...
AT LEAST TRY TO SAY *ONE* ROMANTIC WORD.
"YOUR BODY, IT'S BEAUTI-FUL"... CAN I SAY THAT?
UH... UH...
OH... I UNDER-STAND.

YOU'D LIKE A PIECE OF *THIS*... WOULDN'T YOU...?
aaaah
gasp

KE-I-CHAN!!
UP!
OPEN
MEGU-MI...
...YOU KNOW, THE DOOR'S NOT LOCKED...
choke

HEYYY... MORNIN', KEI-CHAN.

JUSSSHHHH A LITTLE.
SAY, HAVE YOU BEEN DRINK-ING?
IT'S STILL EVENING.

I HAVE HER EN-DORSHH-MENT!
BELL, THERE'SH NUSHHING WRONG W/ DRINKING, ISH THERE?
BUT--
IT'S OKAY...
..WHAT SHHAY WE TRY SHHOME OF THISH?
SHOOO...
堕天

FALLEN ANGEL SAKE? MY FAVORITE!
DID YOU SAY SOME OF THAT?!
blip blop blip
A BIG SWIG!
WANNA SHWIG?
...TO GET FLAT ON OUR FACE!
IT'SH THE RACE...
堕天使

glug
POUND IT! POUND IT! POUND IT!
HERE, LET ME PUT SOMETHING MORE CHEERFUL ON HIM.
NOW WHY'SH YOUR FACE RED, KEI-CHAN? EMBARRASSHED?!
FROM NOW ON, YOU'RE MEGA RANGER PURPLE!
WOW! PURPLE!

sigh
OH, MAN. I'M CLUTCHIN' MY GUTSH OVER HERE!
WHAT'S HER PROBLEM?
IT MUST BE...
I GUESS SO...
I MEAN, FOR HER TO GO THAT WILD...
...THAT SOME-THING BAD HAPPENED.

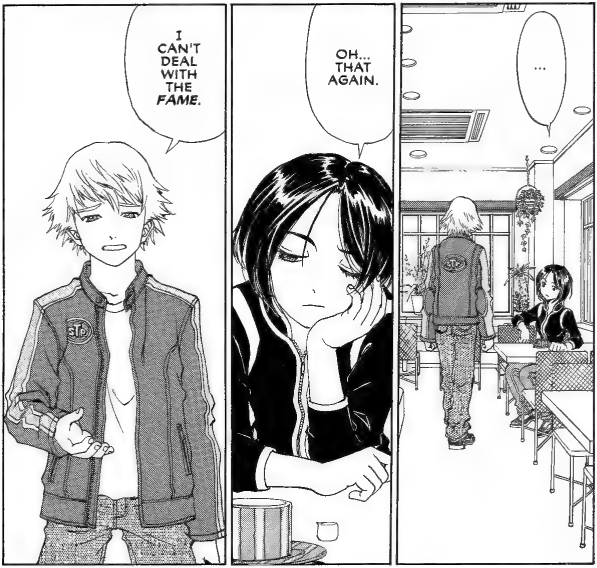
I WISH THERE WAS SOMETHING I COULD DO...
urk
KEI-CHAN...
H-HEY, ARE YOU ALL RIGHT? YOU GONNA THROW UP?!
HURRGG
KEI-CHAN... I...I...

...I GOT DUMPED... AGAIN!!!
WAAHH!!
THAT'S ALL RIGHT... I UNDER-STAND...

WAIT!
WELL, HAD, YEAH.
YOU HAD A BOY-FRIEND ?!
WAIT...
HA! HEAR THAT? NOT HOPELESSH!
WHAT ARE YOU BRAGGING ABOUT AGAIN?
WELL, HAD, YEAH.
YOU'VE HAD SEVERAL BOY-FRIENDS ?!
NO, YOU'RE NOT HOPE-LESS...
THIRD TIME DUMPED! AM I HOPE-LESSH?!

REASON?
AND EACH TIME IT WASH THE SHAME REASON WHY...
WHY?
YEAH, WHY.

BECAUSE YOU'RE NOT JUST "MEGUMI-CHAN"...
...YOU'RE *MEGUMI MORISATO.*


...
OH... THAT AGAIN.
I CAN'T DEAL WITH THE *FAME.*

...ANYWAY, I CAN'T TAKE IT ANY-MORE.
I'M NOT *YOUR* LITTLE SISTER.
YOU'RE THE LITTLE SISTER EVERYONE WANTS...
THAT'S A MIS-UNDER-STAND-ING...
YOU'RE QUEEN OF THE PASS...
...WITH A TARGET ON HIS BACK.
ANY GUY WHO DATES MEGUMI MORISATO WALKS AROUND...
UH-HUH.
OKAY.
...

YOU STILL LOOK CUTE ON A BIKE, THOUGH...
YOU THINK SO?
KSR
VRRRMMM
clutch
KSR

pop
?
SKRRR

SHE'S SO COOL...
Pop Pop Pop Pop
...HARSH, ISN'T IT?

WELL...
YEAH...
...IT IS.
EVEN THOUGH YOU'RE THE WORLD'S SLOWEST MATURING ANIMAL!
EVEN THOUGH YOU MISTAKE FRIENDLY NOTES FOR LOVE LETTERS!
AND MEANWHILE, YOU? YOU'RE STILL TOGETHER WITH BELLDANDY!
EVEN THOUGH YOU'RE SHORT AND SENSITIVE-SKINNED!
EVEN THOUGH YOU KEEP PORNO MAGS IN THE BACK OF THE THIRD DRAWER IN YOUR BEDROOM DESK!!!
...NOW'S MY CHANCE.
heh heh
EVEN THOUGH YOU LIVE WITH A WOMAN YOU LO--
STOP!

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Usually, we're the ones to apologize for being tardy. This time, however, a reader does. We have the most polite (and patient) readers! ^_^

Hey, people,

I know it's a little late, but I had to comment on some things in volumes 23 and 24.

First, about names and titles. Japanese culture is very stratified, with a veneer of egalitarianism applied after World War II. A basic rule is that, when addressing someone of higher rank or age (they usually coincide), you use their (job) title instead of their name, or at least as a name suffix (as in, *Morisato-sempai*).

That rule extends into the Japanese family; in fact, they're probably expected to learn the habit at home. (And, with separate words for older and younger brother, and older and younger sister, there's no simple, direct way to identify a sibling without saying who's older.) So, *Kei-chan* is a very unusual way to address an *older* brother. It's far more common to use a word like *nii-chan* or *aniki*, meaning "big brother" **[as all fans of *Gurren Lagann* know—*ed.*],** without the name.

That's where Keima's perspective comes in. He and Takano are fine with using kinship terms to identify a relationship ("He's my son," and "I'm your mom.") The objection comes when they replace names, as if they were job titles.

Takano's name means "hawk's" or "hawk-like." The nearest familiar English word is "aquiline," although that refers to eagles. If I were to coin a word in Latinate English (with dictionary in hand), it would be "accipitine."

Keima's name is where the fun starts. The *–ma* part means "horse." Depending on context, the *kei* is the kanji used in Japanese for the Judas Tree **[*Cercis siliquastrum*—hey, the *Evangelion* manga is over that way, buddy ^_^—*ed.*]** or the Chinese Cinnamon tree. Chinese Cinnamon is kin to laurels, so it's not much of a stretch to use *kei* in compounds for terms like "crown of laurel."

I was amused at a name that means "Cinnamon-horse," and then I discovered that, with those exact kanji, it's the name of the knight in *shogi*, Japanese chess. In that context, I've seen it rendered as "Laurel Horse" (a *shogi* board and pieces are shown in volume 23, on page 63, panel 3, and page 64, panel 4, but Fujishima-sensei was subtle enough not to openly display that piece. The edge of one is peeking out of the pile in 63.3's close-up, and there seems to be a low-res, cursively labeled one on top of the pile in 64.4). There's a move in *go* named for a piece, as well. I can't help speculating that Keiichi's grandfather was a gamer.

As we learned in volume 8, his grandfather's name was Hotaru-no-suke. That name is built on the same "firefly" kanji as Keiichi's is. *Hotaru* is the old native Japanese word, and *kei* is the Sino-Japanese equivalent. The *-no-suke* part means "helper of." **[Japanese,**

like English, didn't invent its own writing system, but instead borrowed one from a powerful nearby empire; the Japanese took their kanji from the Chinese, and we took our Roman alphabet from, well, the Romans. ^_^ The Japanese already had a spoken word for "firefly," but no way to write it. When they adopted the kanji the Chinese used to write "firefly," they also started using the Chinese word, *kei*, in addition to their own word, *hotaru*. Japanese is full of thousands of such duplicates, but then again, English did the same thing—the reason a thesaurus is so big is because over the last thousand years we've added the French, Latin, and Greek ways to say something we already had a word for in Old English. I apologize that you don't get any credit for this—*ed.*]

Chihiro's name means "Thousand-ask," which fits most children of a certain age. In her case, Fujimi means "Wisteria-view."

The place name, Inokuradai **[the location of Nekomi Tech's satellite campus—*ed.*]**, gives a clue about what used to be there however long ago. It breaks down as *Ino*, "wild boar" + *kura*, "storehouse" + *dai*, "heights."

With the mahjong, it's not just "house rules." In American rules, points are tallied for all hands, even the unfinished ones. In Japanese rules, only the finished hand gets any points.

A full game consists of at least sixteen hands. Typical strategy is to build the highest-scoring hand that can be finished in time. But when playing a single hand to victory, there's no accumulation of points to consider. So, Takano went for the quickest hand she could finish, regardless of value (I score her "cheap" hand at 52 points; the goddesses' hands were each "ready" to hit the 500-point limit, given the right final tile). Her explanation of scoring was a distraction, and it worked.

Lastly, there's Chihiro's inconsistency. In chapter 142, she was amazed at Keima's road trip from Kushiro to Chiba Prefecture, and impressed by the care with which he'd maintained his bike. Then, in chapter 153, she leaped at the chance to drive to a hot-spring resort in the island of Kyushu, about the same distance. And the car turned out to have been not so well maintained. So she's not only cheap, she's impulsive. She proved that again when she left the highway well before the isthmus to Kyushu. The only way that could help would be if she detoured around the backup, then got back on the highway.

Eagerly awaiting the next volume,
Vincent Burch
Beaverton, OR

Wow! I mean, not only all the great commentary, but I hadn't even realized that Yuufuin, the hot springs Bell, K1, and Chihiro are road-tripping to (and never quite get to) in vol. 24 was in Kyushu. I checked, and of course, it is. Kyushu, for those who don't know, is the southernmost of Japan's four major islands; Nekomi City is in Honshu, the largest island, which contains most of Japan's population (Kushiro, the hometown of the Morisato family, is in the northernmost island, Hokkaido).

Your remark about stratified society in Japan made me think about how, in a lot of school manga, you have characters who are socially or financially elite. They may be portrayed as jerks, but, still, as attractive and fascinating jerks, and the main character is an "ordinary" person who somehow gets accepted by them, or is admitted to their ranks. *Oh My Goddess!* takes a fairly dim view of that kind of elitism, though—it doesn't see characters like Sayoko or Aoshima (who I'm glad to see still hasn't given up; Bell-chan is very tolerant of him, considering that whole

love-hotel incident long ago) as being all that cool.

I've talked about how the goddesses lead fairly humble and useful (or, in the case of Urd and Skuld, occasionally useful ^_^) lives, despite their beauty and powers. It's the same way with Keiichi, whose greatest happiness (after Belldandy) is getting his hands dirty by building or modifying a motorcycle. Manga and anime are famous for having "mecha," but *Oh My Goddess!* reminds us of the broader meaning this word has in Japan—more than just imaginary giant robots, mecha is also about a love of machines in the real world.

Admittedly in *Oh My Goddess!* the machines, be they motorcycles or cameras, often turn out to have minds of their own, but not only is this a reflection of the Japanese belief that inanimate objects, too, can have a *kami* (spirit), I think it's symbolic of the spirit (and spirituality) that a craft worker who cares puts into the machines they labor on. This is a theme that goes back to the very early days of *Oh My Goddess!* and it's still going strong today.

Picking up from where we left off in vol. 34, let's take you back to those early days, and continue with our special feature where we show you the letters the *Japanese* fans sent in to *Oh My Goddess!* as each new chapter appeared each month (as they still do, 20 years later) in its home, *Afternoon* magazine—plus Fujishima-sensei's comments and responses!

1989 was coming to an end—one of the great turning points in world history, where popular movements for democracy faced triumph in Eastern Europe, with the collapse of the Berlin Wall, and tragedy in China, with the massacre of protestors in Beijing.

The eighties had been the decade where Japan, flush with economic success, was increasingly seen as the future world leader that would surpass the United States, and on December 29, 1989, the Nikkei stock index hit its all-time high of 38,957.44 (in March of 2010, it was only 11,097.14). Prime real estate in downtown Tokyo was going for $95,000 a *square foot*; Japan had a new emperor, Akihito—and the 2.86 square miles of his palace grounds were worth more than all the property in California.

But at that exact moment, the fans of *Oh My Goddess!* had other concerns . . .

Reader Yukio Jinbo, age 31, a businessman in Gunma prefecture, wrote into the December 1989 issue of Afternoon *to say, "I was attracted by the Hitomi Kurimoto character from Hideki Arai's Light in August. But why, when I'm so devoted to Belldandy? When I looked closely, however, I found that a tiny Hitomi showed up in the fifth panel of page 14 in* Oh My Goddess! *Ohhh, I guess I was just being subliminally mind-controlled . . . ?"*

Mr. Jinbo didn't specify page 14 of which chapter, so it could presumably have been any of the first 15. The Japanese editor of *Afternoon* remarked that the letter "reminds us of how many cute girls show up in our magazine;" perhaps it's the weather reporter on TV in Chapter 5? The *Afternoon* editor went on to note that Hideki Arai and Kosuke Fujishima both lived in Kanagawa prefecture and are apparently friends, and that the girl in the panel was indeed drawn by Mr. Arai, but Fujishima said he "inked and finished her up."

Arai's manga *Light* in August (unrelated to the novel by William Faulkner, whose Japanese title uses the kanji for "eight" in its title, whereas Arai's manga uses the Roman numeral "8") was running in *Afternoon* in the early 1990s; he revisited the story more recently in Enterbrain's *Comic Beam* maga-

zine (the home of *Emma*). Talk of *Emma* may make you think Arai goes in for a sedate elegance, but his most famous work is the gory 1990s epic *The World is Mine*. Since I don't think so much as a drop of blood has ever been spilled in *Oh My Goddess!*, this just goes to show (together with his friendship with Yoshitoh Asari, who did the intro to *Oh My Goddess! Colors*) that for Fujishima-sensei, style is one thing, friendship is another.

Fujishima's comments from the January 1990 issue of *Afternoon—OMG!* Chapter 17

"It's been a little while now, but I went to the Tokyo Motor Show. It turned out to be more about hiking than driving—as the exhibit was so far from the parking lot—and the displays seemed to consist mainly of the massed, crowded heads of the people who had arrived before me; somewhere behind which, presumably, were the cars. It's no fun to be stressed out by 'leisure activities' . . . "

A letter by a fan calling him(?)self only "Wind," age 18 from Kanagawa prefecture, said he enjoyed the haughty "ho ho ho ho ho!" laugh common to female characters in Oh My Goddess! *(well, Urd and Sayoko, anyway) and that it made him grin every time he saw it. Reading this, Fujishima cheered up with a "ho ho ho ho ho!" of his own. The* Afternoon *editor notes that* Oh My Goddess! can make everybody happy. There were no letters or comments in the February 1990 issue, but skipping ahead:

Fujishima's comments from the March 1990 issue of Afternoon—OMG! Chapter 19

"I started working on New Year's Day this year. Towards the end, I had a fever of over 39º centigrade (over 102º F—ed.), but I still managed to finish the chapter. Should I say my daily life is good, or bad?

Fujishima's comments from the April 1990 issue of *Afternoon—OMG!* Chapter 25; note this chapter was collected in vol. 4 of *Oh My Goddess!* in a different order that it appeared in *Afternoon*; see notes in *Oh My Goddess!* Colors p. 185 for details—ed.

"I actually have a flying squirrel at home. I started keeping it because I wanted to see it fly, but its cage is too small and it won't. If I let it out, I don't know where it will go. I'm having some trouble feeding it, too. Can somebody tell me a good way to feed a flying squirrel?"

Fujishima's comments from the May 1990 issue of *Afternoon—OMG!* Chapter 20

"I don't have many chances to get outside because of my work schedule, so I ride my motorcycle to the rental video shop, claiming it's to return a video. I think it's actually sort of chic to pull out my bike just to visit a store in the neighborhood."

Fujishima's comments from the June 1990 issue of *Afternoon—OMG!* Chapter 21

"I've recently gotten into the habit of buying odd books when I stumble across them. A book I bought the other day was Nihon no Dezain: Tsuba no Bi *(Japanese Design: The Beauty of Sword Guards—ed.).The number and variety of the designs is amazing, and the ones from the Edo period (1603-1868—ed.) are truly spectacular."*

The July 1990 issue of *Afternoon* (*OMG!* Chapter 22) contained a letter from a 19-year old fan from Tokyo prefecture (who gave both their name and profession as "Urd") saying, "I think *Oh My Goddess!* is good for learning physics." Fujishima replied, "Thank you for taking note of Laplace and Maxwell in the manga. Let's enjoy studying physics together!"

Fujishima's comments from the August 1990 issue of *Afternoon—OMG!* Chapter 23; again, an out of order chapter

*"For some reason, everyone's switching to off-road motorcycles lately. I feel like I might be led into buying one, too. Should it be a Honda XR? A Suzuki DR? A Baja would be nice, too [Fujishima-sensei probably means a "Baja kit"—sometimes called a dual sport kit, that puts the kind of headlights, brake lights, tail lamps, etc. not typically on an off-road bike in order to help qualify it for getting a street-legal registration—*phone call to ed.'s sister*] In the summer, I'm going to go camping by the riverside with everyone! If I can get a vacation, that is."*

Fujishima's comments from the September 1990 issue of *Afternoon—OMG!* Chapter 26

"After pondering about an off-road motorcycle, I decided on the DR250! Now I truly see how it's faster to drive a light motorcycle in urban Tokyo (although a skilled rider can probably ride a 750cc fast, too). So it's camp time this summer!"

[The editor's Megumi-esque sister, upon hearing this, said that Suzuki made superb track bikes, but a DR would "have cratered fifty times over" taking the same off-road race as a Honda XR, but allowed for how a DR250 would be good in an urban environment—ed.]

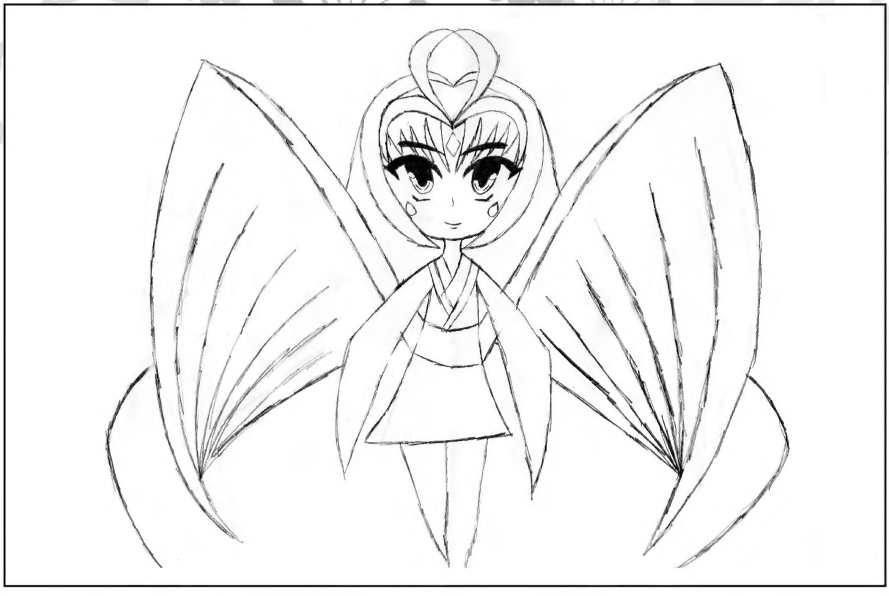
Fujishima's comments from the October 1990 issue of *Afternoon—OMG!* Chapter 27

*"The DR250 I bought recently is easy to ride, and has become my current favorite. But maybe because of that, when I accelerate on my Suzuki GSX1100 [much more powerful—*ed.*] I feel a little dizzy. I actually like that feeling, but maybe I'm also getting a little freaky."*

More comments from the history of *Oh My Goddess!* in Vol. 36, and of course, more of your letters, too!

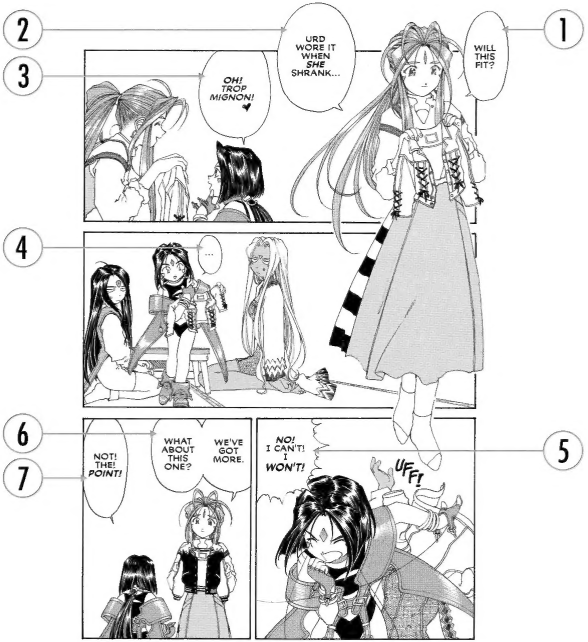
And finally, on the next page, this fan art from previous contributor Christina Hollcroft of Rio Linda, CA. It was summarily marked, "Show in *Oh My Goddess!* Vol. 35." Well, the instructions are clear! ^_^

See you all again soon—CGH.



STOP! This is the back of the book!

This manga collection is translated into English, but arranged in right-to-left reading format to maintain the artwork's visual orientation as originally drawn and published in Japan. If you've never read comics this way before, take a look at the diagram below to give yourself an idea of how to go about it. Basically, you'll be starting in the upper right-hand corner, and will read each word balloon and panel moving right to left. It may take a little getting used to, but you should get the hang of it very quickly. Have fun! If this is the millionth manga you've read this way, never mind. ^_^



Oh My Goddess!

ああっ女神さまっ 35

KEIICHI KNEW SOMETHING WAS strange when his brutish seniors gave him a "gift" of a vintage camera to repair, but only learns *how* strange when he and Belldandy search out the identity of the beautiful girl whose picture they still find inside . . . a picture taken more than forty years ago! Plus your fan art and letters, a bonus *OMG!* Encyclopedia article, and more of creator Kosuke Fujishima's comments from the early days of *Oh My Goddess!*

Winner of the 2009 Kodansha Manga Award, *Oh My Goddess!* is the longest-running manga in English, and the inspiration for the recent anime TV series!

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